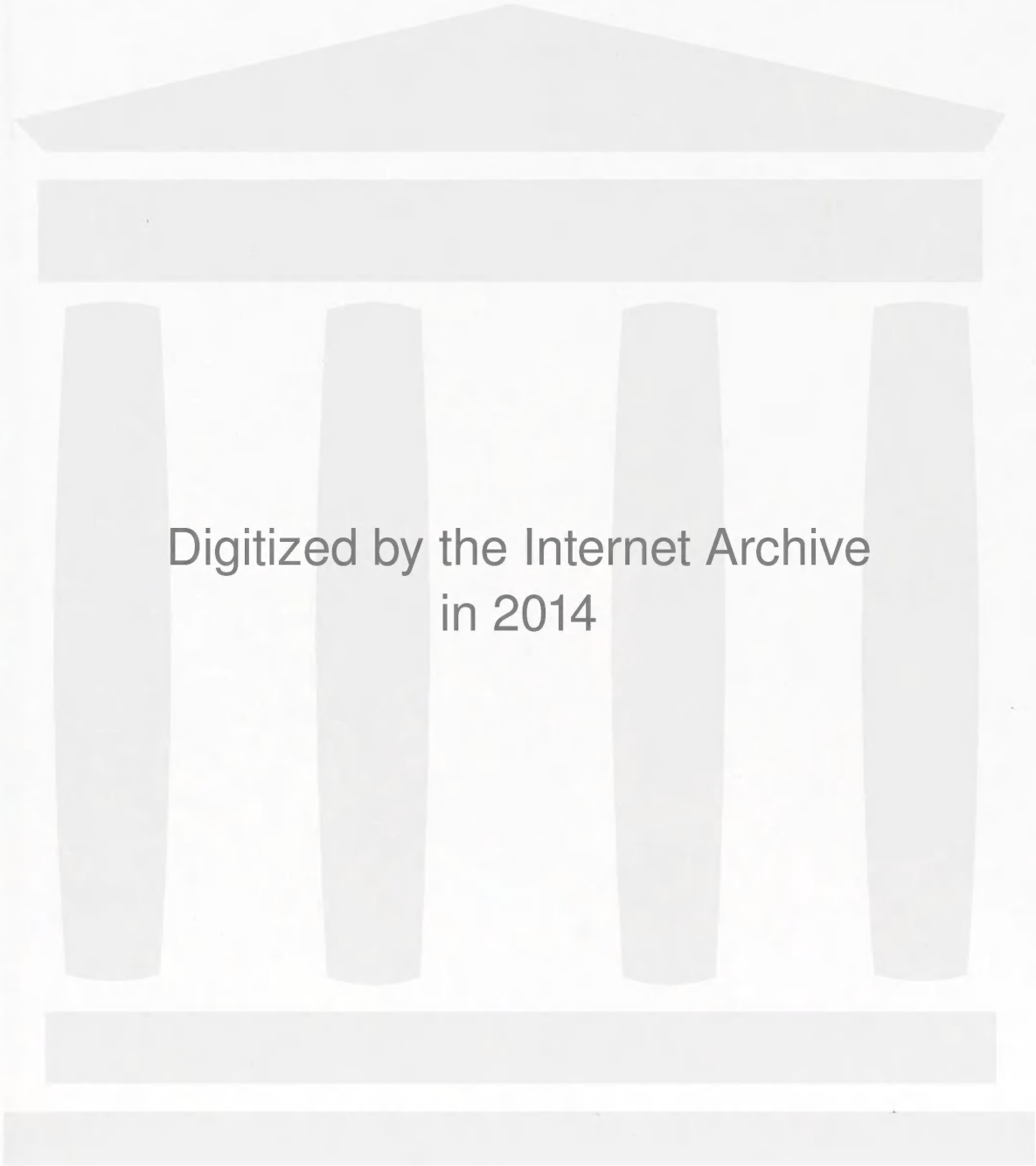

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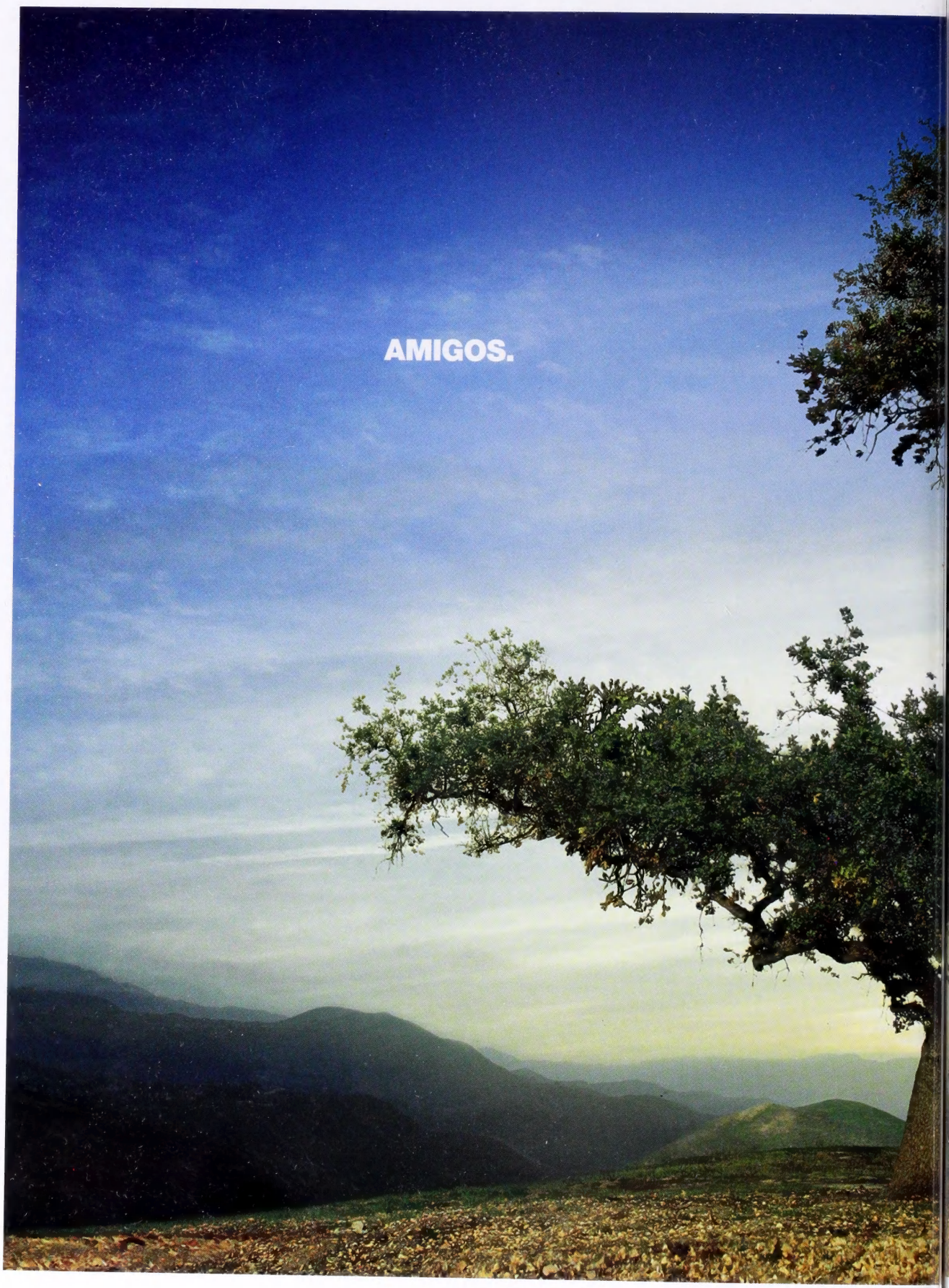
INA GARTEN'S PERFECT SUMMER SANDWICH

01 TOP VASES

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PAGE 8



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House Beautiful

Even a door can use a little jewelry, like a door knocker. This simple ring couldn't be more classic. Don't all the sexiest girls have hoop earrings?" T. KELLER DONOVAN, THE MAKEOVER/PART 2: FRONT DOOR, PAGE 32



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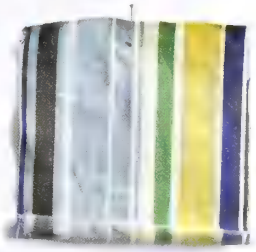
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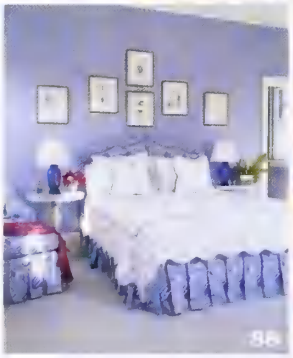
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"I love slipper chairs. They're great near a fireplace. Men say they don't like them, but when I walk into a room, it's always the biggest man on the slipper chair." INTERIOR DESIGNER PAULA PERLINI, COTTAGE CLASSIC, PAGE 88









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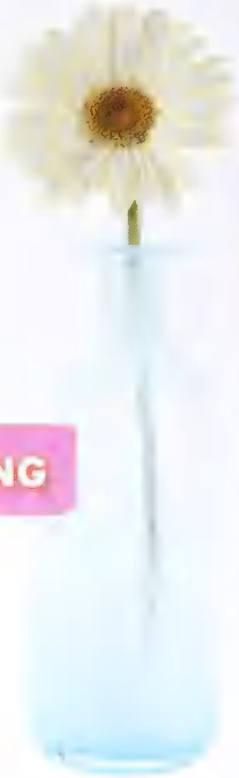
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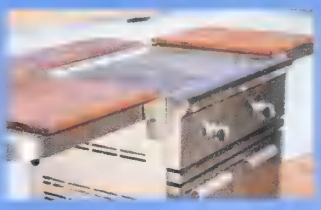
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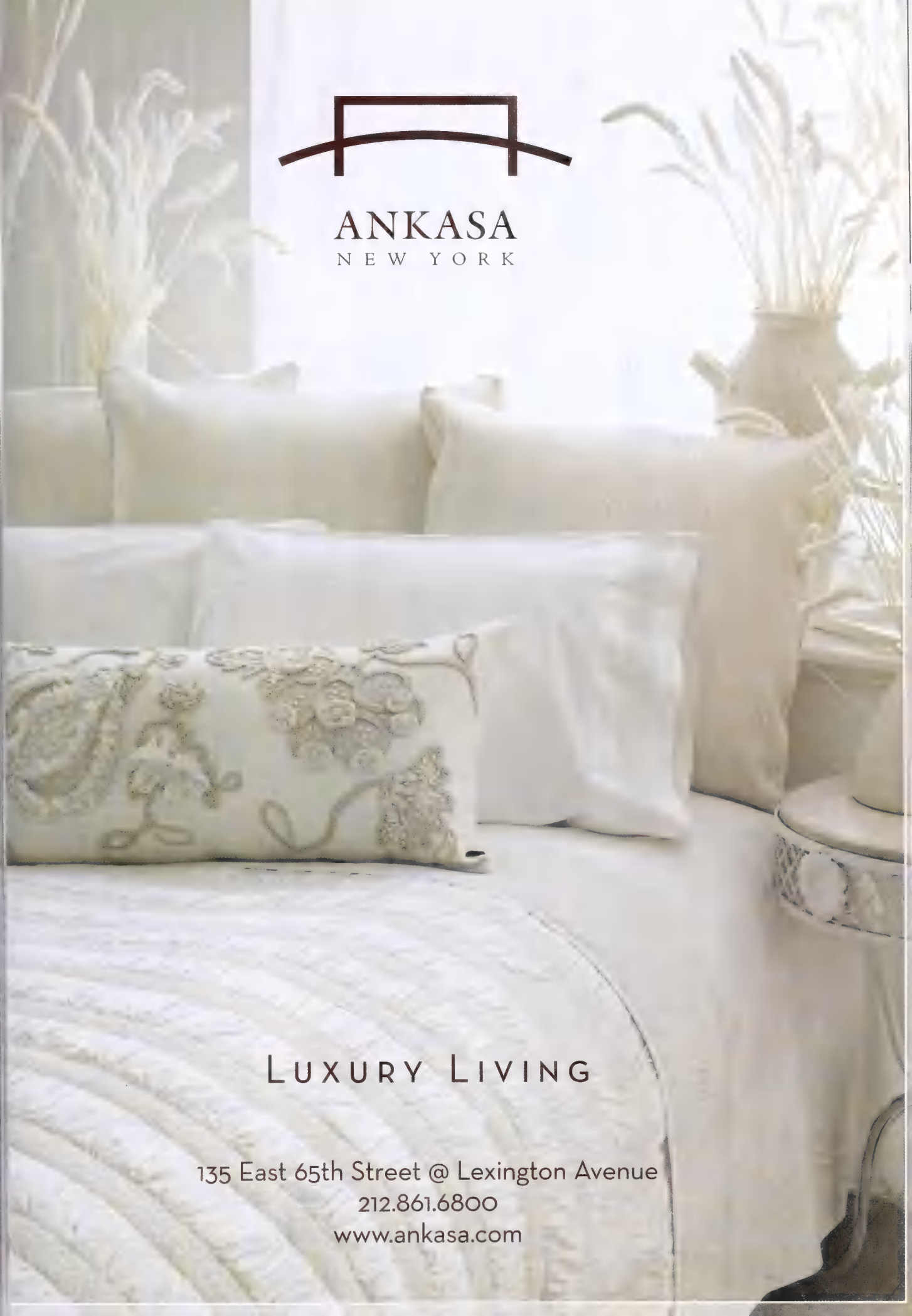
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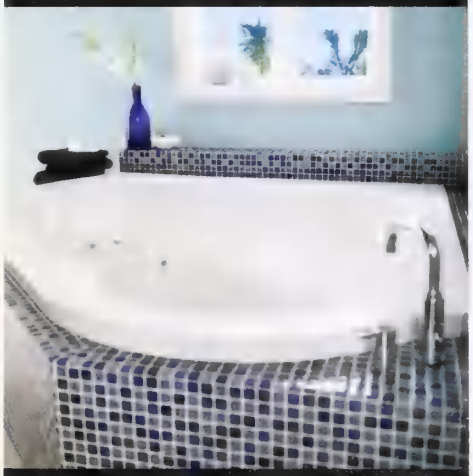
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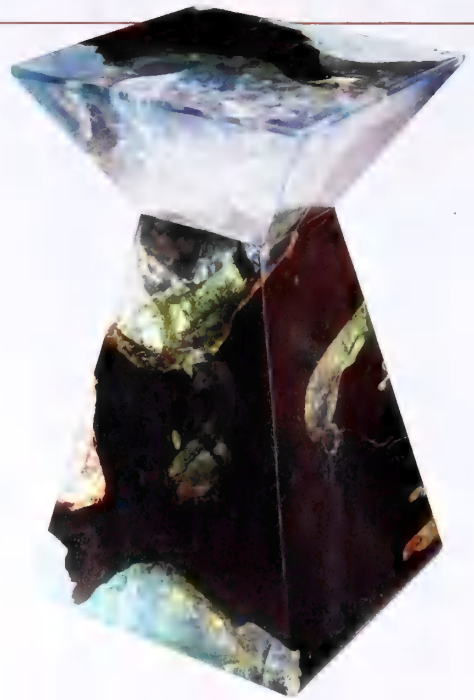


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1. QUILT
Denyse Schmidt's bold, graphi quilts could put a dent in your checkbook, but now you can g the heirloom look at a fraction of the cost in her collection for Sarita Handa. String Theor Blue (top) and Red in Full/ Queen, only $330, would work equally well on a four-poster or futon. MXYPLYZYK: 212-989-43

2. BROOM
In seven unexpected colors, these handsome brooms leave the competition in the dust. Handmade in Thailand using sorghum grass, bamboo, and ec friendly dyes. From $25. SWEEP DREAMS: sweepdreams.com.

3. PLATE
These plates may be wittier than your dinner partner. In black melamine with a trompe l'oeil doily that also makes it perfect for home-baked cookie Set of 4 Gothic Dinner Plates b Thomas Paul, $36. ELSEWARES elsewares.com.

4. CHAMPAGNE
Neat trick—this stylish insulate nylon tote doubles as an ice bucket, fanning out when the zippers are unzipped. And a great deal—it comes with a bottle of Moët & Chandon White Star Champagne. Star B $70. ACKER MERRALL & CONDIT 212-787-1700.

5. END TABLE
Like some new-age Brancusi, this 20-inch-high table, designe by Andrianna Shamaris and made in Indonesia, fuses natur and art. Ebonized teak and chunks of resin conjure up fire and ice, from $1,900. ANDRIAN SHAMARIS: 212-388-9898.


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1

1. PENDANT LIGHT
Such great shapes…why not fl a group of these ethereal merc glass pendants by Jamie Young over a kitchen island? Gold-lea paint inside casts a warm glow. From left, St. Charles, St. Croi and LaFitte, 13 to 10½ inches high, from $165. JAMIE YOUNG COMPANY: 866-295-2677.

2. PAPER NAPKIN
Dress up your Chinet with these charming cocktail napki Clockwise from top: Cecilia, Garden Pavilions, Papageno. $4.50 for a pack of 20. CASPARI: 800-227-7274.

3. WASTEBASKET
A good wastebasket is hard to find. We like this for its tailored lines and crunchy texture—it's woven from palm fibers, lef natural or dyed black to create that stripe. Flair wastebasket, $75. MECOX: 800-487-4854.

4. GARDEN POT
The acanthus-leaf motif and that crusty finish almost fooled us into thinking this clay pot w centuries old. Made in Belgium $325. HOLLYHOCK: 310-777-010

5. SIDE CHAIR
The ultimate monogram! We fell for this exquisite chair Charlotte Moss's new Manhatt shop (notice the handcarved C and M on the back, the sued seat, the gesso finish) and it can be made to order with you own initials. The Side Chair, by English furniture designer Thomas Messel, $8,200. CHARLOTTE MOSS TOWNHOUSE: 212-308-3888.

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COLOR FROM YOUR TRAVELS

Designers on vacation can be inspired by the most unexpected things. Here are some of the places and colors they can't forget. BY CHRISTINE PITTEL



Barry Dixon turned the top of a 1950s hutch into a headboard, re-created the lattice at the foot, and painted it Ciara Yellow with a wash of Calypso Orange–inspired by the spice market in Morocco. Pure Ciara Yellow is on the ceiling and the bed's base.



BARRY DIXON
FARROW & BALL CIARA YELLOW 73
BENJAMIN MOORE CALYPSO ORANGE 2015-30

I was in Morocco with a Berber guide, sleeping in a goatskin tent in the desert, and he took me to this spice market where there were bushels of saffron in dark red and a wonderful deep yolky golden color. I wanted to bring scoops of it home and spread it all over this guest room.

PETER DUNHAM
BENJAMIN MOORE BLUE ANGEL 2058-70

I was in Oranienbaum in Russia, wandering through this tumble-down park, and suddenly there was this pavilion that looked like a delicately iced wedding cake, painted the blue of a Baltic summer sky. So romantic, and it turns out to have been the takeoff point for an 18th-century royal roller-coaster. You climbed up to the top and then zoomed down this long track in a wooden sled.

ELISSA CULLMAN
BENJAMIN MOORE DALILA 319

One of my favorite spots in Florence is sitting on the balcony of the Lungarno Hotel overlooking the Arno and enjoying the colors of the houses on the Ponte Vecchio—all those shades of sun-drenched yellow. It's a color you see in every Italian town and you wonder how they got it so right.

JEFFREY BILHUBER
FINE PAINTS OF EUROPE S2030-G70Y

I've been spending more time in Santa Barbara, up in the hills where you see a particular yellow-based green. It's kind of a cross-pollination of sage and olive and eucalyptus and palm, much clearer and less arid than I ever imagined. Not a grass green but a salty green, as if it has a hint of the ocean.

SUZANNE RHEINST
RALPH LAUREN PAINT BLUE-GREE GH81

Lago Argentino is a glacier lake in Pata nia and it's the most amazing color, a mi aqua, milky because the ice melts it pulls minerals off the mo tain. I stayed in an eco-friendly inn, Lo Notros, with delicio Argentinean wine a a stunning view of th Perito Moreno glaci



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Black and white and green is eye-catching in the African bush, and in this study by Martyn Lawrence-Bullard where Farrow & Ball's Minster Green becomes a strong, unexpected backdrop to a collection of photography. The baseboards are Benjamin Moore's Ivory Tusk, a warm, lively alternative to pure white.

MARTYN LAWRENCE-BULLARD **FARROW & BALL MINSTER GREEN 224**

I was on safari in South Africa at the Royal Malewane, the most extraordinary private game reserve. When a dazzle of zebras ran in front of our jeep, it took my breath away to see those stripes framed against the bush. The rainy season was just over so the green was very lush, the color of the leaf of the acacia tree.

ALEX PAPACHRISTIDIS **BENJAMIN MOORE OPAL ESSENCE 680**

Ever since I was a teenager, we've been going to the Hotel du Cap on the French Riviera and staying at Eden Roc, right on the water with the waves crashing against the rocks. The Mediterranean is deep aqua and I wanted to re-create that feeling, but in a lighter version for a bedroom's walls—a kind of seafoamy aqua.

SUSAN ZISES GREE **FARROW & BALL MENAGERIE 63**

We were driving in the countrysic outside of Delhi very early in the morning and saw all these women out in the fields i their exquisite sa in every shade from yellow to g to this luscious melony terra-cott I can still see the material wafting in the breeze.

KATHRYN M. IRELAND **RALPH LAUREN PAINT GOLDFINCH GH105**

Lecce is a town in the heel of Italy famous for its Baroque architecture, and age has done wonders for the cathedral—it's that plaster that only looks good after 400 years. And it changes in different lights—apricot one minute and almost burnt sienna the next.

SARA BENGUR **FARROW & BALL BLUE GROUND 21**

When I'm in Istanbu I always visit the har at the Topkapi Palac where the Sultan liv with hundreds of women. You see this vivid turquoise on the 16th-century tile along the walls and to me, it evokes all th mystery and fascina- tion of Turkey. The word turquoise actu- ally comes from the French *turquois*, whi means Turkish.

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INSTANT ROOM ANNIE SELKE

If you love color, and want a really happy room, this is the designer to watch. Here's her vision of the ultimate carefree bedroom, from her Pine Cone Hill collection





CHAISE

1. Selke puts STARBOARD TICKING on the 3825-21 Chaise, which is part of the Pine Cone Hill Home Collection by Lee that she designs. She would also use the fabric for curtains.

CHAIR

2. A sweet fabric for a sweet shape, UMA is perfect for the 5089 Chair from Lee. Selke went with the Indigo for the bedroom, but "this fabric looks great in every color," she says.

BED

3. LONGPOINT goes on the 8605-50 Neo Wing Bed, also part of the Pine Cone Hill Home Collection by Lee. "The color transports you to a coastal destination of your choice!"

CHAIR

4. On the 1905 Neo Wing Chair, Selke uses STAR CREWEL. "Its handmade quality adds depth to the room," she says. "This fabric has a good scale. It's not too big so doesn't overpower."

HOW SHE'D DO IT

Annie Selke, who desig furniture, fabric, beddi rugs, tableware, and decorative accessories, puts together a bedroo here: "It's a restful, sere combo, not as disparat as it might seem becau the colors are matched To put our ideal room together, see our planne on pages 23 and 24.



START HERE "I call Longpoint [in Citrus] a glorified solid," Annie Selke says. "It's a bold pattern and the scale seems powerful, but the positive/negative makes it feels like one color." And that makes this cotton twill easy to use. "It's not like you have seven or eight colors to contend with. You can put Longpoint anywhere."
PINE CONE HILL: 800-442-8157

TEXTURES

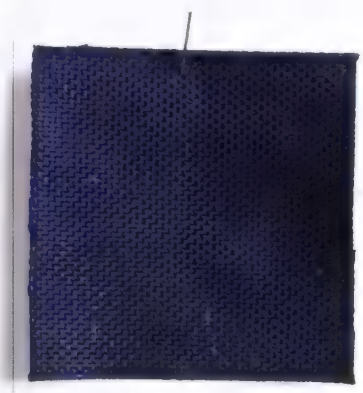
Add one from this category



1. Mixing in a natural fabric like MONTGOMERY HERRINGBONE [in Flax] is a great way to add a dose of texture to a casual room. This fabric is made of linen and cotton. RALPH LAUREN HOME: 888-475-7674.



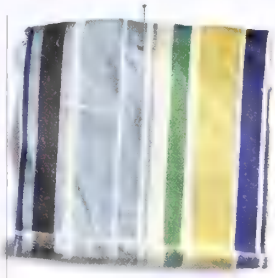
2. "With STAR CREWEL we brought a ready-to-wear look to crewel. Often you see a large, meandering design, but this cotton with wool embroidery is more linear, so it feels fresh." PINE CONE HILL: 800-442-8157.



3. Color-saturated WOVEN [in Midnight] is a sturdy cotton. But despite its durable look and composition, it's unbelievably soft. Now that's a winning combination. SEACLOTH: 203-854-4863.

IMPLEMENTS

Add two from this category



1. "STARBOARD TICKING is an irregular stripe, so it acts as a big pattern." Still, this cotton twill is a perfect accent. "I made all the colors the same intensity, which helps it sit back a bit." PINE CONE HILL: 800-442-8157.



2. "She's a wonderful, exotic bitsy," Selke says of UMA [in Indigo]. "This one breathes, it's light, but it does have some *oomph*. Uma knows when to be center stage." The seaweed print is on cotton. PINE CONE HILL: 800-442-8157.



3. "There's a place for both irregular and regular stripes," Selke says. Try the very charming RYAN STRIPE, a woven cotton, for an evenly spaced stripe in a smaller scale. RALPH LAUREN HOME: 888-475-7674.



4. Sometimes you just need a little breathing room. Aptly named SOLID [in Parchment], this cotton-and-linen will do the trick, providing a break from pattern and color. SEACLOTH: 203-854-4863.



START HERE

"This pattern works on everything. I love it for curtains, a chaise in a bedroom, or a comfy chair," Selke says of Gianna [in Peony]. She always keeps the focus on comfort: "I design with a bed in mind, never forgetting it's something that you have to touch. It's all about starting with a base cloth that you want to get in bed with."

PINE CONE HILL: 800-442-8157

TEXTURES +

Add one from this category



1. "I always insert a little handcrafted fabric in the room so it doesn't look like it's all bought off the rack." EDELWEISS [in Coco] is a nontraditional crewel in nontraditional colors. PINE CONE HILL: 800-442-8157.



2. "You cannot go wrong with DOLL STRIPE. The cotton goes with everything. It's great for furniture or the window. Use it as a bedskirt and you can just keep on adding to the top of the bed." PINE CONE HILL: 800-442-8157.



3. "DAISY MAE [in Chocolate] is very feminine treatment of fabr but putting it in that color gives a little attitude." Selke loves it f slipcovers, with a hit of color poking through the cotton eyel PINE CONE HILL: 800-442-8157.

COMPLEMENTS +

Add two from this category



1. ROYAL HIDE [in Granny Green], a classic matte leather, looks so contemporary in this fashion-forward apple color. This is just the fabric you need for a refreshing textural accent. EDELMAN: 800-886-8339.



2. All in favor of a bold design statement can try introducing a graphic element to the room. We love the manageable scale of AGA REVERSE [in Brown on Tinted]. CHINA SEAS THROUGH QUADRILLE: 212-753-2995.



3. "When I'm designing a go-with pattern, I also want to know the fabric can stand on its own," Selke says. SCRAMBLE [in Citrus] works equally well as an accent or as curtains. PINE CONE HILL: 800-442-8157.



4. SHAKER [in Vagary] sturdy woven, is perfec for upholstery, but also has a fabulous drape. Selke has layered Dais Mae eyelet (#3) over a lilac linen for a subtle, interesting texture. ROGERS & GOFFIGON: 203-532-8068.



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EVERYWHERE WE LOOK KLISMOS CHAIR

Is it a blip, or is it a trend? When HB sees a piece as often as we've seen the klismos lately, you need to know the whole story.... BY CAROL PRISANT



The concave top rail cups the shoulders. You can even throw an arm over it.

While we don't know if all the chairs painted on ancient terra-cotta pots had central back splats (because someone's usually sitting in them), a chair back is stronger for having one.

In antiquity, lacings of leather or fabric made sturdy, springy seats. These are leather.

The four saberlike legs are typical: the curvier, the better.

As with many of the original Greek chairs, the joints where the legs attach to the seat are reinforced for strength.

THE GOLD STANDARD
This walnut klismos chair, one of a group made in the 1960s by Greek manufacturer Saridis for U.S. furniture designer T.H. Robsjohn-Gibbings, is a faithful copy of the Greek antiquity—and highly prized among collectors. At auction, a pair can sell for $10,000 to $15,000.

A LITTLE BACKSTORY

No one's ever sat on an original Greek klismos chair, because not one has actually survived. Its popularity peaked around 400 B.C., but it was resurrected in the 18th century, when all things classical were the fashion. Since then it's been perennially beloved. From the moment we first spied it on ancient Greek pots, the elegant klismos has been reproduced, reinvented, refreshed, and retailed. It's the most popular chair we've never seen.

What actually *makes* a chair a klismos chair?

Basically, it's the concave top rail that's curved to embra the shoulders of the sitter, and those four incurved sal legs. Some chairs have vertical or horizontal back spl and some have none. Because this element is seldom visible in Greek original, we don't quite know what's "right." Th are many variants with perfectly straight front legs, too, but th look clunky.

Are they only available in wood?

Until recently, the klismos form was primarily made of woo although metal examples do exist. During the 20th centu however, the chair was manufactured in any new material t came along, and I've recently seen some in lacquer w gold leaf, and in clear acrylic. Occasionally, you'll find example that's fully upholstered. I'm doubtful th this can be called a klismos, since a traditional attribu of this chair is its portability.

SEE THE KLISMOS CHAIRS IN THIS ISSUE!
PAGES 70 + 106



HE MODERN KLISMOS

is contemporary version of the klismos rm by Donghia combines a bentwood ck and seat with ribbony steel legs, d sells for about $1,800. The Anziano air is feather-light and allows for sy stacking.



THE PAINTED KLISMOS

A delicate chair by Niermann Weeks is—take a breath—a modern reproduction of an 18th-Swedish interpretation of an ancient klismos. Scandinavian Neoclassical furniture was often painted in ghostly shades like this example in Elgin Pearl, striped in gold leaf. It retails for $2,420.



THE VICTORIAN KLISMOS

The curve of the top rail on an antique Swedish mahogany chair from the 19th century is nicely authentic, although the saber legs could use a little more "splay." Its upholstered seat is more comfortable than that of the Greek original. A pair is $6,500.

I better off looking for old chairs or new ones?

ne old example has beautiful proportions, is crafted of rich ods or of woods with splendid grain, if it's in good condition , sit-on-able) and within your budget, buy it, certainly. And ne new one is by a known architect or designer, buy that. her way, never "invest." Buy only what you love.

v do I recognize an old chair?

tips of the legs will be smooth, indicating umpty-ump years eing dragged around. Legs with metal taps on the ends are ally "modern." If there's a fixed upholstered seat, or a slip seat, e should be lots of nail holes to testify to its many reupholings, and dings and dents softened by dusting and time.

t is a slip seat?

know the 400 B.C. Greek chair was made of interwoven gs. It didn't have an upholstered seat. But if your chair does, it upside down and kind of lean a little on the seat bottom. uld the upholstered part pop off, that's the slip seat.

KEEP AN EYE OUT FOR

- ☐ LABELLED OR SIGNED EXAMPLES, both antique and modern.
- ☐ SETS OF KLISMOS CHAIRS; they were often dining chairs.
- ☐ CHAIRS MADE CIRCA 1800, which are often narrower than we're used to today. Luxury models were made of expensive woods like fine mahogany.
- ☐ ORIGINAL UNRETOUCHED PAINT, originally used to disguise the cheaper woods.
- ☐ COMFORT. I suspect the Greek original wasn't easy on the back. Today's chairs might be better engineered, but sit before you buy.

STAY AWAY FROM

- ☐ CHIPPED PAINT on vintage (20th-c.) chairs. Collectors tolerate it and even like it on antique chairs; but the newer the chair, the more perfect it's expected to be.
- ☐ KLUTZY FRONT LEGS, by which I mean almost any vertical leg.
- ☐ KLUTZY REAR LEGS
- ☐ COMPLETELY UPHOLSTERED CHAIRS, which are heavy and spoil that classic line.
- ☐ CHAIRS WITH BAD PROPORTIONS, like too-short backs or stumpy saber legs.

THE DAILY GREEN

Going green doesn't mean you have to go brown. Nobody ever said you can't have a conscience and love color too. BY KENNY GEE

A NEW BREED OF PAINT

Yolo Colorhouse interior paints have so much going for them: no toxic chemicals (VOCs); poster-size swatches painted with real paint and backed with low-adhesive tape; 50 colors organized into seven color families to make choosing a palette a breeze. $39/gallon, $6/poster at yolocolorhouse.com.



GREAT COLOR, GREAT PRICE

We thought these colors sing together. Hand-color woven nesting baskets by Bambu are made of organically grown bamb and will make any tablet pop. Double Wall Colored Baskets, $14/set of 3 at greenfeet.com.



THE ADIRONDACK REVISTED

Poolside or backyard, the Adirondack chair never goes out of style. No need to worry about splinters with this modern twist on the classic. Made from recycled plastic milk bottles, it won't need repainting either. Available in six colors. Large Curve Adirondack, $389 at lolldesigns.com.



THE PERFECT EXTRA TABLE

These bamboo stools have all the style of a Scandinavian modern classic—think Aalto or Saarinen—with just a hint of Japanese desig tossed in. We've never seen anything quite like them. Stack them shelving, use them for side tables they would wake up a traditional room nicely. Becca Stool, $600 at modernbamboo.com.

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Who knew you could make towels from bamboo? Nandina did. With their blend of 75% bamboo and 25% organic cotton, you get a soft towel that is hypoallergenic, antimicrobial, and mildew-resistant. And they're really absorbent—one more reason to love them. Sasa Bath Towel, $49 each at 1earth1design.com.



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TECHNOPHOBIA BLOGGING

Exactly what is a blog? Lockhart Steele, the founder of some of our favorites, tells us why the medium is so great—it's all about putting your voice out there. BY ANGELA TAORMINA



What makes a blog different from any other kind of Web site?

There's a constant stream of information coming at you. The more aggressive blogs update as many as 15 or 18 times a day. Another thing is the importance the link plays for a blog. Almost every article or item will link to other sites, other stories. A good blog serves as a resource, an overview, for everything going on in that subject area that day.

How did you get into blogging?

I started early on, in 2000, before 'blog' was a household word. I was just writing about my life and my neighborhood—new bars, restaurants, buildings that were going up. It's the kind of news that's too small for a newspaper to care about, but the kind of stuff other people think about too—'hey, what's that crazy, tall building going to be?' Before I knew it, thousands of readers were checking in. Unbelievable. I thought it would be fun to do a blog for all of New York, so I started Curbed.com in 2004. Then I got an offer from Gawker, which is the first big blog company that had the idea of 'let's take this medium and hire writers and really do it professionally.'

So blogging is mainstream now, not just some guy writing his daily thoughts?

There are something like 50 million blogs worldwide. Some of them are pretty influential—the political blogs have definitely had an impact. On the other hand, some of the best ones *are* those from the guy just writing his daily thoughts.

How hard is it to set up my own blog?

It's incredibly simple. You don't even have to deal with the technology. You can go to blog.com or blogger.com and set up your own blog. It's free. As you advance and want features like password protection or no blog advertisements, you can upgrade for a small fee.

What about private blogs?

A new service called vox.com lets you set permissions for who can read your site. It's a cool way, if the idea of putting yourself out there naked on the Internet is scary, to let you experience some of the best parts of the medium.

How do you find great blogs to read?

Two really good ways: There's a blog search engine called technorati.com. Think of it as Google for blogs. It monitors Internet posts every day. And most bloggers put on their site what they call a blog roll, which is a list of other blogs that they like. So you might find half a dozen other sites that interest you.

Is there a trick to navigating blogs?

All blogs are similar. Generally the items are stacked in reverse chronological order, latest on top. And if you can send an e-r you can write a blog. It's that easy.

Are most blogs interactive?

Most good blogs rely on readers—a lo what the best blogs do is get the read voice out there. People feel comforta interacting with this medium. It car daunting to write a letter to the edito *The New York Times*, but it's easy to t on your computer and hit Submit. The something very approachable about m bloggers, in part because it's their vo their take. To hear bloggers' thought a no-holds-barred environment—th really the fun of it. ■

>>>>>>>>>

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THE MAKEOVER PART 2: THE FRONT DOOR

First impressions count, and the smallest touch can make a big difference. Designer T. Kelle Donovan proves it's all in the details. BY CHRISTINE PITTEL





CLOCKWISE, FROM TOP LEFT: **Decent bones, but dull. Baldwin's Ring Door Knocker has a hefty feel. Now the wall around the door is also painted white, which means the portico looks more of a unit. The Hampton Bay Flemish Wall Lantern from Home Depot comes with seeded glass, so you're not looking directly at the bulbs. If you missed Part 1 of The Makeover, you'll find it at housebeautiful.com.**







Where did you start?

First, I took off the screen door. I de believe in screen doors on the front house. They always open out, and I don't think it's welcoming to have a d shoved in your face as you're trying to in. And I repainted the house in a perfe nice beige, Benjamin Moore's Sail Cl with white trim. More dignified than n green, which looked like a motel.

Hard to believe it's actually the same door. The dark green paint makes it lo heavier, more impressive.

I chose Benjamin Moore's Black For Green to match the lanterns. I was Home Depot and stopped in my tra when I saw them—great shape and n presence. The original fixture look like a pimple on the house. And you do want a light way above your head. V unflattering. It made everyone look l a burglar.

Some people might say those lantern are a bit big for the posts.

They're overscale, and that adds style.

A door handle is something you touch everyday. What did you pick?

I wanted something substantial. This h a thumb grip you press to open the do and oval backplates. Very classic, and back in the mood for polished brass the door is going to be a star, it nee a little twinkle. To finish it off, I add the ferns and those charming ceram garden seats. Before, there was nothi welcoming, no vegetation, nothing pre that said, Please come in. We care. ●

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1. MALHOUN by Didier Gor $12,000. Ligne Roset: ligne-usa.com.

2. MULHOLLAND SOFA, to the trade. Newman Studio: 800-871-7701.

3. MIKADO from Les Voyag Collection by Hans Hopfer, $16,065. Roche-Bobois: rochebobois.com.

4. DR. PITT in Denim-Chalk Blue, $6,545. Mitchell Gold + Williams: 800-789-5401.

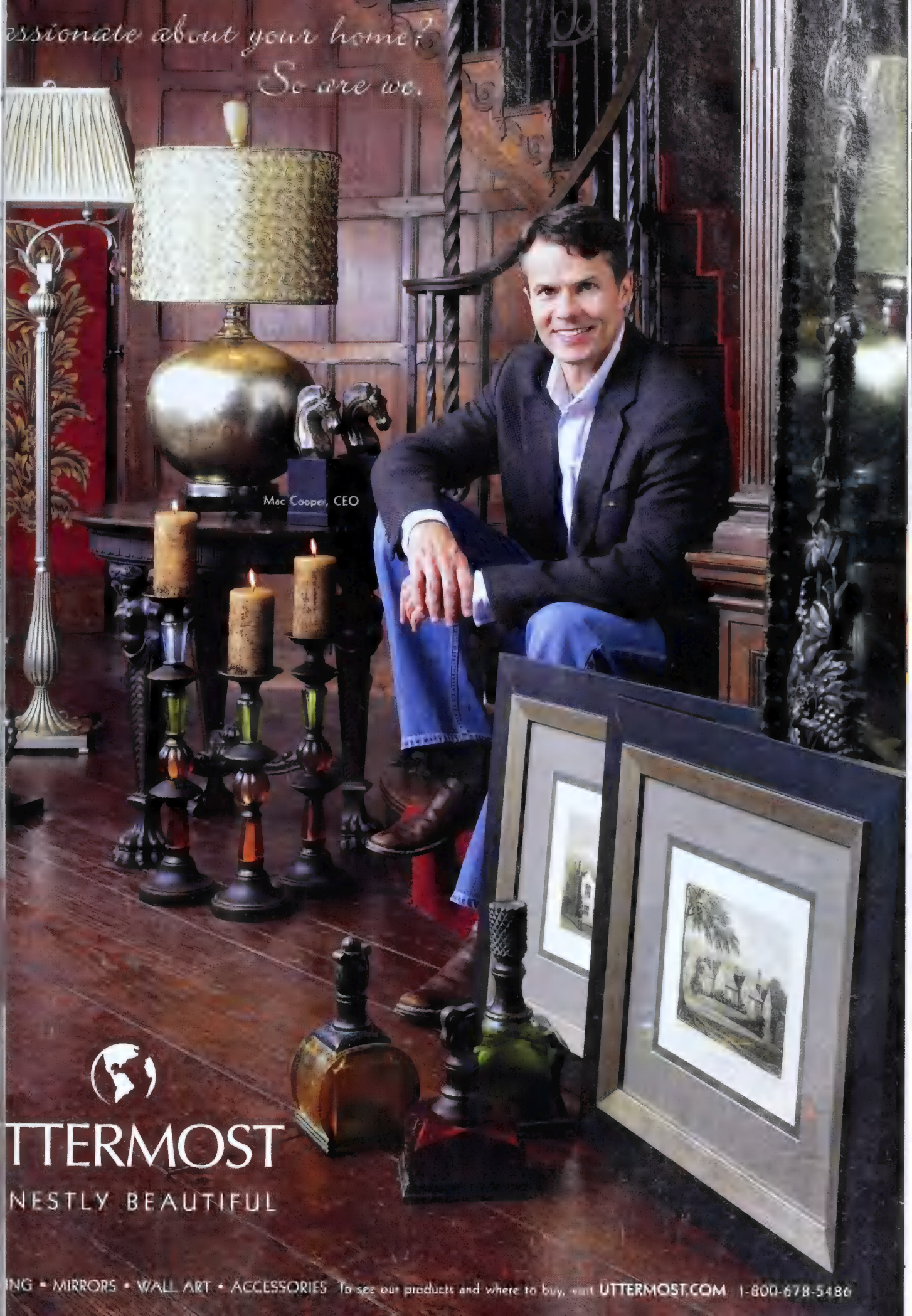
5. GULF STREAM by Richard Frinier is suitable f indoor and outdoor use, $7,1 Century Furniture: 800-852-5

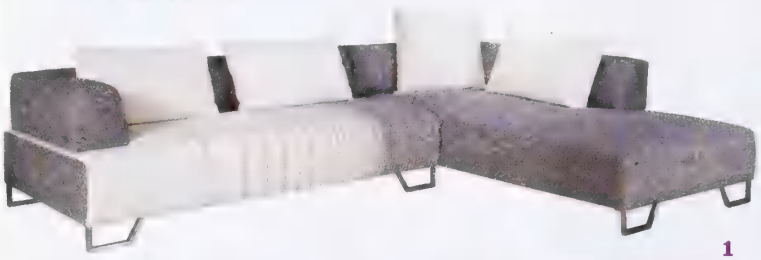
6. KATE by Todd Oldham, $2,449. La-Z-Boy: lazboy.cor

7. HIGHLIFE, $3,347. Thomasville: 800-225-0265.

8. MODERN PENTHOUSE, $11,385, plus fabric. Ralph La Home: 888-475-7674.

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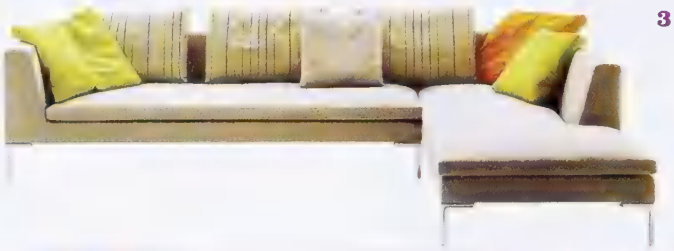

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2. DELMONACO, to the trade. Nancy Corzine: 212-223-8340.

3. CHARLES, $13,965. B&B Italia: 800-872-1697.

4. V552-LAH/V552-RAL, $5,953. Vanguard Furniture: 828-328-5631.

5. NOTCHED by Rick Lee, $9,345. American Leather: americanleather.com.

6. LIVE, $8,995. Maurice Villency: 212-725-4840.

7. 4800, $5,930. Lee Industries: 800-892-7150.

8. VERTICAL TUFTED SECTIONAL, $2,699. Brocade Home: brocadehome.com.

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WHAT IS NEXIUM?

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For adolescents 12 to 17, NEXIUM is approved for the short-term treatment (up to 8 weeks) of GERD.

NEXIUM is available in two dosage strengths (20 mg and 40 mg). Only your doctor can prescribe the dose that's right for you.

HOW DOES NEXIUM WORK?

The lining of your stomach has millions of special cells. They make acid through "acid pumps." This acid is produced to help digest the food you eat. Sometimes the acid backs up into your esophagus, causing you to feel a burning sensation of heartburn. Over time, acid can wear away or erode the lining of the esophagus. This condition, called erosive esophagitis (or EE), is a more serious effect of acid reflux disease, and only a doctor can determine if you have this damage.

NEXIUM can turn off some of these acid pumps. This reduces the chance of heartburn and other acid reflux disease symptoms. For many people, one NEXIUM pill a day can relieve heartburn symptoms for 24 hours.

For patients with EE, NEXIUM heals most erosions in the esophagus within 4 to 8 weeks. Your results may vary.

WHO SHOULD NOT TAKE NEXIUM?

You should not take NEXIUM if you:

- have ever had an allergic reaction to the active ingredient, esomeprazole magnesium trihydrate
- have ever had an allergic reaction to any of the following inactive ingredients in NEXIUM (including the capsule shells): glyceryl monostearate 40-55, hydroxypropyl cellulose, hypromellose, magnesium stearate, methacrylic acid copolymer type C, polysorbate 80, sugar spheres, talc, triethyl citrate, gelatin, FD&C Blue #1, FD&C Red #40, D&C Red #28, titanium dioxide, shellac, ethyl alcohol, isopropyl alcohol, n-butyl alcohol, propylene glycol, sodium hydroxide, polyvinyl pyrrolidone, and D&C Yellow #10.
- are allergic to any PPI medication
- are younger than 12 years of age
- are pregnant, think you may be pregnant, or are planning to become pregnant
- are breast-feeding

HOW SHOULD I TAKE NEXIUM?

NEXIUM should be taken only when prescribed by a doctor. Follow his or her instructions about when and how to take NEXIUM. If you are unsure or have questions, ask your doctor.

One NEXIUM pill should be taken once per day, or as prescribed by your doctor. Take it at least 1 hour before a meal. Swallow the pill whole. If you have a hard time swallowing the pill, you can empty it into a tablespoon of applesauce. Be sure to eat it right away. Never chew or crush it. Never store it for later use.

WHAT SHOULD I TELL MY DOCTOR BEFORE TAKING NEXIUM?

Before taking your medication, tell your doctor if you:

- are taking any other medication, including any over-the-counter (OTC) medication
- have suffered any allergic reaction to any medication
- have or have had severe liver damage
- are pregnant, think you may be pregnant, or are planning to become pregnant
- are breast-feeding
- are taking a blood thinner (such as Coumadin® or warfarin)
- are taking a drug to treat or prevent fungal infections (such as ketoconazole)
- are taking a drug for HIV treatment called atazanavir

WHAT ARE THE POSSIBLE SIDE EFFECTS OF NEXIUM?

In adults, side effects with NEXIUM may include headache, diarrhea, and abdominal pain.

In adolescents 12-17, side effects with NEXIUM may include headache, diarrhea, abdominal pain, and nausea.

NEXIUM may cause other side effects besides those listed here. If you have any side effects or symptoms that you are concerned about, talk with your doctor.

Symptom relief with NEXIUM does not mean other serious stomach conditions do not exist.

HOW SHOULD I STORE NEXIUM?

NEXIUM should be stored at room temperature (25°C, 77°F). Keep your pills in the bottle they cam in. Keep the pills away from children. If your docto tells you to stop treatment, throw out the pills. Do not take your pills after the date of expiration on th bottle has passed.

WHERE CAN I GET MORE INFORMATION ABOUT NEXIUM?

Talk to your doctor about NEXIUM. You can obtain full prescribing information and other details by visiting **www.purplepill.com** or calling 1-800-236-9933.

GENERAL ADVICE

It is important to take NEXIUM as prescribed and to discuss any changes you experience while taking NEXIUM with your doctor. You should only use NEXIUM for a condition for which it has been prescribed. Do not give NEXIUM to other people, even if they have the same medical condition you have. Keep NEXIUM and all medicines out of the reach of children.

NOTE: This summary provides important information about NEXIUM. For more information, please ask your health care professional or doctor about the full prescribing information and discuss it with him or her.

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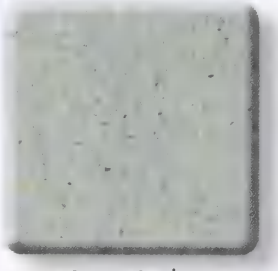
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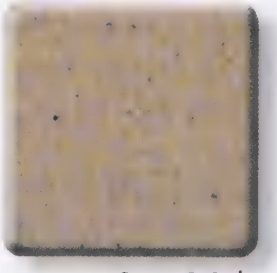
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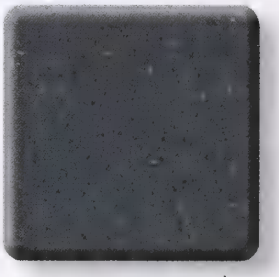
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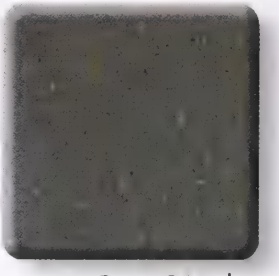
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TABLESCAPE/LUNCH FOR FOUR

In the romantic house on page 98, editor-at-large Senga Mortimer set a simple table that completely dazzled us. This new column shows you what's behind the look



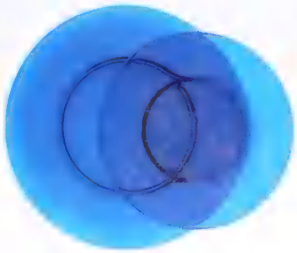
To make flowers really pop, contrast the color of the bouquet with the color of the vase.

Don't let broken stems go to waste. Cut them evenly, put them in short glasses and you'll have more color on your table.

Mix glass with cut crystal—but only in the same color.

When choosing table linens, don't stray too far from the overall color palette.

MAKE IT YOUR OWN



NICOLE GLASS PLATES, $17 (lunch), $22 (dinner) lookintheattic.com. Glass plates layer readily with old china patterns, making the table feel fresh and more contemporary.



FLORAL NAPKINS, $24 for a set of 4; horchow.com. Machine-washable cotton napkins make everyday meals more special.

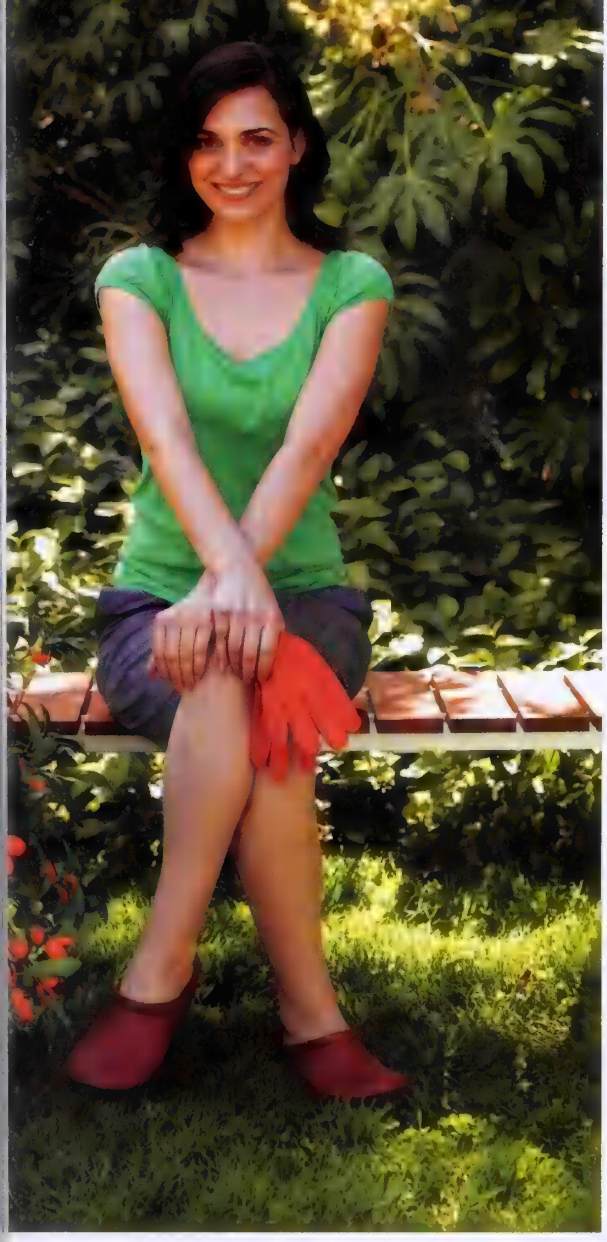


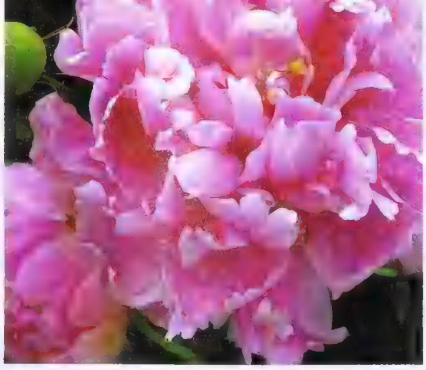
FERN BLUE DECANTERS, $295 (small), $430 (large); williamyeowardcrystal.com. Use decanters to serve water. Serving accessories make the meal more of an event.



HOTEL SILVER, from $21 per vintage piece. BERGDORF GOODMAN: 800-558-1855. Vintage hotel silver feels rich and old. Mix and match pieces for more personality.

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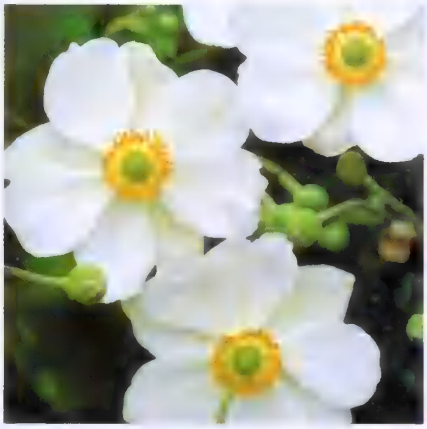




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ASK THE BAREFOOT CONTESSA/INA GARTEN

Ina's secret for having as much fun as your guests at summer parties? Grill ahead of time

Q In the summer, we're always grilling hot dogs and hamburgers for a party. Is there anything else I can make that's just as easy but a little bit different?

A Since I hate being stuck at the grill while my friends are having cocktails, I make grilled tuna rolls. I grill fresh tuna steaks in advance, mix the diced tuna with avocado, lime juice, scallions, and sesame seeds, pile it all into grilled hot dog rolls, and serve them with really good potato chips. And then I can have fun with my friends!



Send your questions to INAFORHB@HEARST.COM. Watch Ina on the Food Network's *Barefoot Contessa* (check FOODTV.COM for airtime) or visit our Web site (HOUSEBEAUTIFUL.COM).



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GRILLED TUNA ROLLS

MAKES 8 ROLLS

- 1 pound very fresh tuna steak, 1-inch thick
- Good olive oil
- Kosher salt
- Freshly ground black pepper
- Grated zest of 1 lime
- 3 tablespoons freshly squeezed lime juice (2 limes)
- ½ teaspoon wasabi powder
- 1 teaspoon soy sauce
- 5 dashes Tabasco sauce
- 1 firm, ripe Hass avocado, medium-diced
- ¼ red onion, chopped
- 2 tablespoons minced scallion, white and green parts
- 1 tablespoon toasted sesame seeds
- 8 hot dog rolls, grilled or toasted
- Mesclun or lettuce leaves

1 Heat a charcoal grill with hot coals. Brush the grill with oil.

2 Brush both sides of the tuna with olive oil and sprinkle generously with salt and pepper. Cook the tuna over the hot coals for about 2½ minutes on each side. Remove to a plate. The tuna should be seared on the outside and raw inside. Allow to cool and cut into cubes.

3 For the dressing, whisk together 2 tablespoons of olive oil, the lime zest, lime juice, wasabi powder, soy sauce, Tabasco, 2 teaspoons kosher salt, and 1 teaspoon pepper in a small bowl. Toss the avocado in the dressing and then add the tuna, red onion, scallion, and sesame seeds. Toss well and season to taste. Line rolls with lettuce, fill with tuna salad, and serve at room temperature.

NOTE: If you don't want to heat a grill, you can sear the tuna in a dry sauté pan over high heat. Heat the pan for 2 minutes, add the tuna steaks, and cook for 1½ to 2 minutes on each side until seared on the outside and still raw inside.

There's no comparison between fresh tuna and canned tuna. The best all-around fresh tuna for price and quality is yellowfin. Be sure to ask for a piece that has some fat in it, because it will have more flavor.

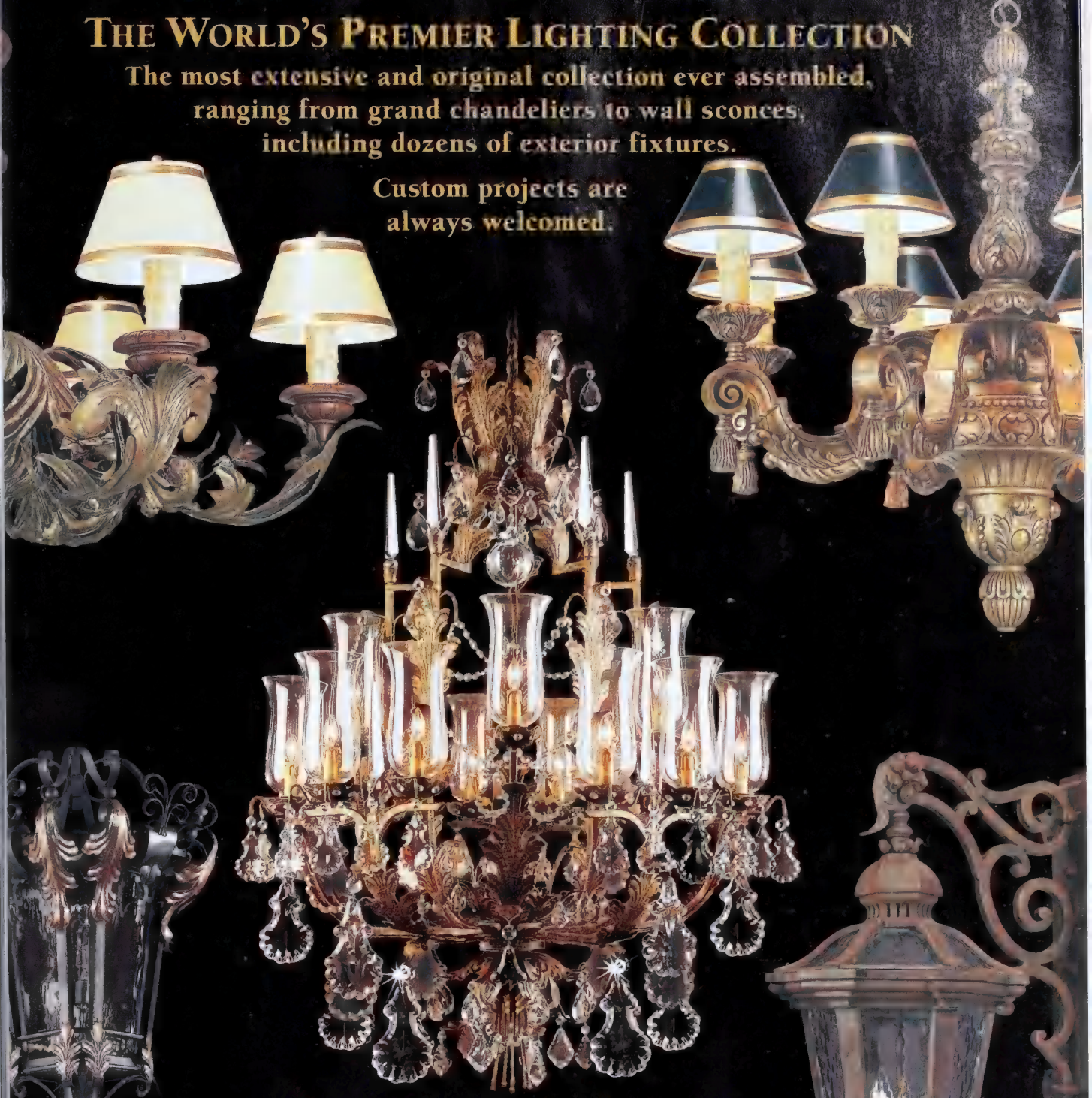


The best avocados are Hass from California. When they're ripe, they give ever so slightly to the touch. Cut them in half and remove the seed with your knife.

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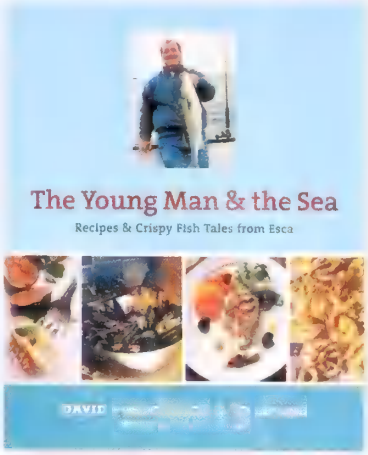
COOKBOOK/DEVON S. FREDERICKS

An impassioned fisherman and seafood chef, David Pasternack is so enthusiastic about fish, he'll make you see it a whole new way with *The Young Man & the Sea*



"In Dave's hands, a salt-baked whole fish is a salt-baked whole fish, and the only thing that makes one better or different than the other is the fish. Isn't that refreshing? His aesthetic is so clean and clear and unmurky, much like the waters he frequently fishes in."

MARIO BATALI



Published by Artisan (ARTISANBOOKS.COM); $35. ABOVE: Author David Pasternack.

STARTING WITH THE PHOTOGRAPH of the adorable David Pasternack on the front cover, there is a lot to like about *The Young Man & the Sea*—written with Ed Levine—and its more than 100 inventive and comforting recipes. Unless he's fishing, Pasternack doesn't seem to stray very far from his stove. He has been cooking at Esca, a restaurant he owns in partnership with Mario Batali and Joe Bastianich, since 2000, and he conveys his passion and dedication to his work in this book.

He loves raw fish, and his recipes for *crudo*—raw fish delicately dressed with citrus, good olive oil, and coarse salt or herbs for texture—are a revelation if your only reference point has been sushi. A lot of the recipes that I liked best were the ones he cooks at home. Inguazato, a simple, soupy recipe for monkfish with couscous that he makes for his Sicilian in-laws, was delicious.

But the restaurant recipes are well within the abilities of home cooks. Pasternack is a kind and generous guide to the fresh flavors of the sea, and his enthusiasm should inspire you to go beyond what he calls the Big 3—tuna, salmon and swordfish. Fish calls for less fuss rather than more, and David Pasternack understands how to enhance fresh fish without ever falling overboard.

ROUT ALMOST MANDINE WITH ISTACHIOS

RVES 4

tablespoons unsalted butter, melted
tablespoons extra-virgin olive oil
cup pistachios, shelled and crushed
6-ounce boneless trout fillets
Sea salt
Freshly ground black pepper
lemons, sliced ¼-inch thick

reheat the broiler.

Combine the butter and olive oil in a de shallow bowl. Place the crushed tachios in another wide shallow bowl.

Season the trout fillets with salt and pep- r. Slide the fillets through the butter-oil xture, then press the flesh side down into pistachios. Place the fillets, skin side wn, on a baking sheet, and top each with or three lemon slices.

Broil the fish for 6 to 8 minutes, until the ts are golden brown and the fish has gun to flake. Serve immediately, with the bbling butter and oil spooned over.



VON MAKES THE TROUT

ut Almost Amandine: Which is to say, with pistachios. sort of a conceit and not a bad one. Trout with sautéed onds is a classic that I don't think needs improving on. re is something about how dry almonds are that makes ring them with browned butter perfect. Pistachios have re oil in them and don't seem to need the butter as much. t said, the green pistachios are a refreshing idea, and makes an attractive and very easy dinner.

Pasternack says any trout will do for this dish, but his ference is for golden trout, because he loves the color of flesh. I'm assuming , since he is so passionate about fish, fishing, and fishermen, that he is using wild trout. If you have ever had one sautéed in butter over a campfire, you know how sublime a meal it can be. I followed the recipe and used half olive oil and half butter, but I think, because the fish and the nuts both have such a delicate flavor, that all butter would have been better.

My biggest problem is finding flavor in the trout available to me. My fishmonger only carries farm-raised trout, which at best has no flavor and at worst tastes like fish emulsion. Knowing a fisherman would be a real advantage here.



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SHRIMP A LA PLANCHA WITH FAVA BEAN PURÉE

SERVES 4

2 pounds fresh fava beans, shelled
Sea salt
Freshly ground pepper
1 pound medium white shrimp, shells on, split down the back, vein removed
3 tablespoons extra-virgin olive oil, plus high-quality extra-virgin olive oil, for drizzling
2 cloves garlic, crushed with the flat of a knife blade

1 Bring a large pot of salted water to a boil. Add the fava beans and cook until very tender, 4 or 5 minutes. Drain the favas in a colander, reserving ½ cup or so of the cooking water. Remove the outer skin from each fava. Transfer the beans and most of the reserved water to a food processor and pulse until nearly smooth. Add ½ teaspoon salt and ½ teaspoon pepper. Pulse until smooth. If the purée is still lumpy, add a drizzle more of the cooking water to smooth it out.

2 Season the shrimp with salt and pepper. Over a medium flame, heat the olive oil in a large cast-iron skillet until hot but not smoking. Add the garlic and cook until softened, about 2 minutes. Add the shrimp, in two batches if necessary, and cook for about 3 minutes per side. The shells should be pink and the flesh opaque.

3 To serve, spoon about ½ cup of the fava purée onto each of four serving plates. Drape the grilled shrimp across the purée, and then finish with a sprinkling of salt and freshly ground pepper, and a drizzle of high-quality extra-virgin olive oil.

"I hope that by using *The Young Man & the Sea* you'll learn to love cooking and eating fish as much as I do…I hope you end up thinking, as I do, that cooking and eating all kinds of fish are two of life's greatest pleasures."

DAVID PASTERNACK



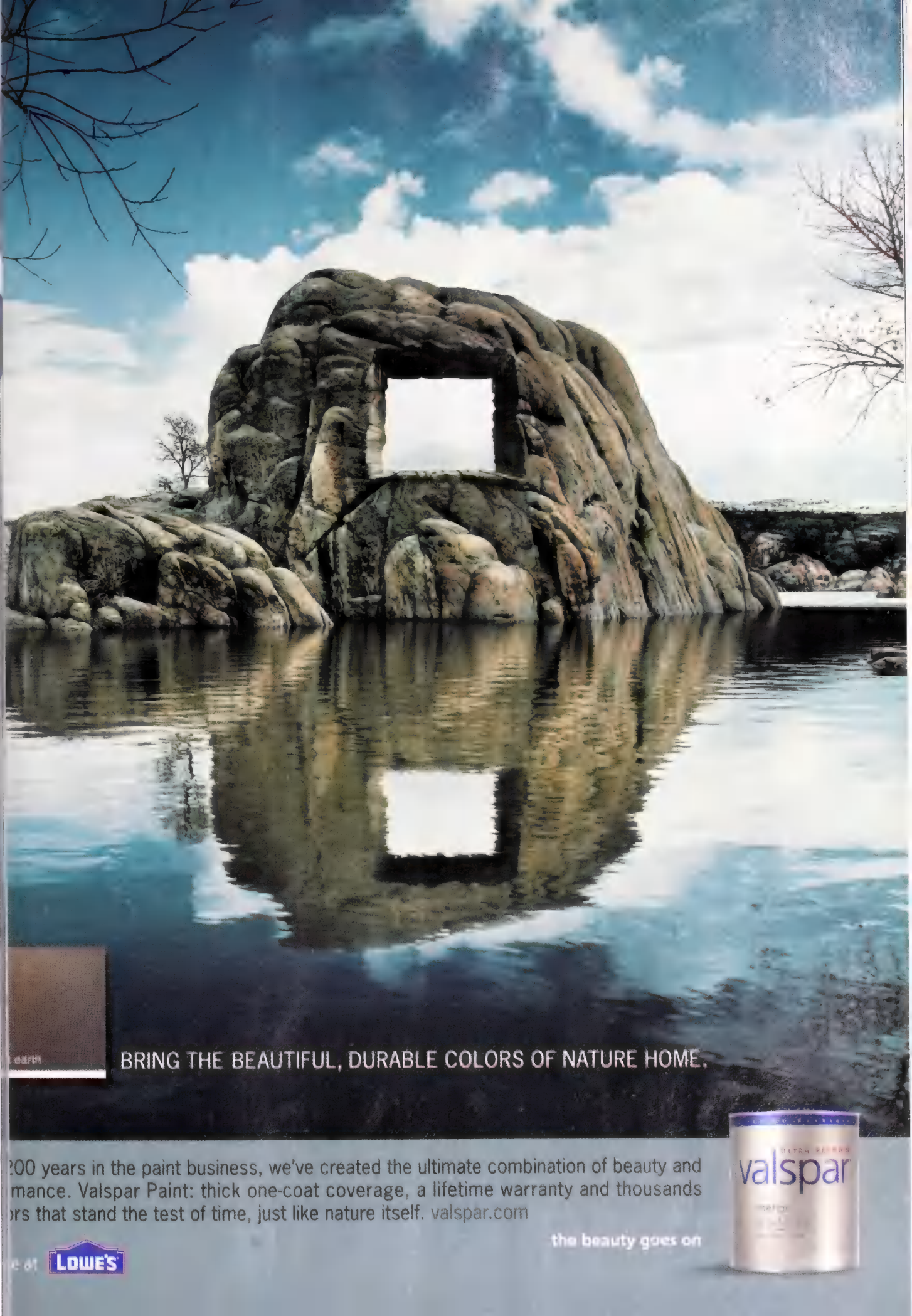
DEVON MAKES THE SHRIMP

Shelling fava beans is never, ever, in my opinion, worth the results. I think here, where they end up puréed, white beans are just fine. You may want to adjust their seasoning a little. I used canned beans, drained and rinsed them, cooked them gently in water with a branch of rosemary, a splash of olive oil, and a clove of peeled garlic. I removed the rosemary before I puréed the beans.

My trusty black cast-iron skillet was perfect for cooking the shrimp, but the garlic burned. I suggest adding it when you turn the shrimp rather than first.

Really good shrimp are really important here. It's almost impossible to find shrimp with their heads on in the United States, but it's worth searching for Pasternack's preference: fresh shrimp that have never been frozen. They are not easy to find either, but the texture is incomparable. I read in one of the helpful sidebars in the book that black tails on shrimp are a sign that they are past their prime—good to know.

This is a dish that works well at room temperature, giving you time once it's cooked to organize other parts of the meal or just to recover from high-temperature frying.


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House Beautiful
JULY 2007









I'd like to dedicate this Summer Living issue to our columnist Ina Garten, aka the Barefoot Contessa. She's been a good friend for 15 years, and everything I know about the subject, I've learned from watching her. I couldn't begin to count how many times I've eaten at the big round wood table in her cozy kitchen. The amazing thing is, whether it's a clear hot July day or a driving January blizzard, it always feels like summer at Ina's house. Everybody is always so relaxed. Here are a few of the things Ina has taught me about creating that feeling: Six is the perfect number of guests. Have comfortable dining chairs. Serve people what they really want to eat, not what you think will impress them. Never apologize. Make everything possible ahead of time and stay out of the kitchen; be at your own party front and center. If you can manage to giggle like Ina, that helps too.



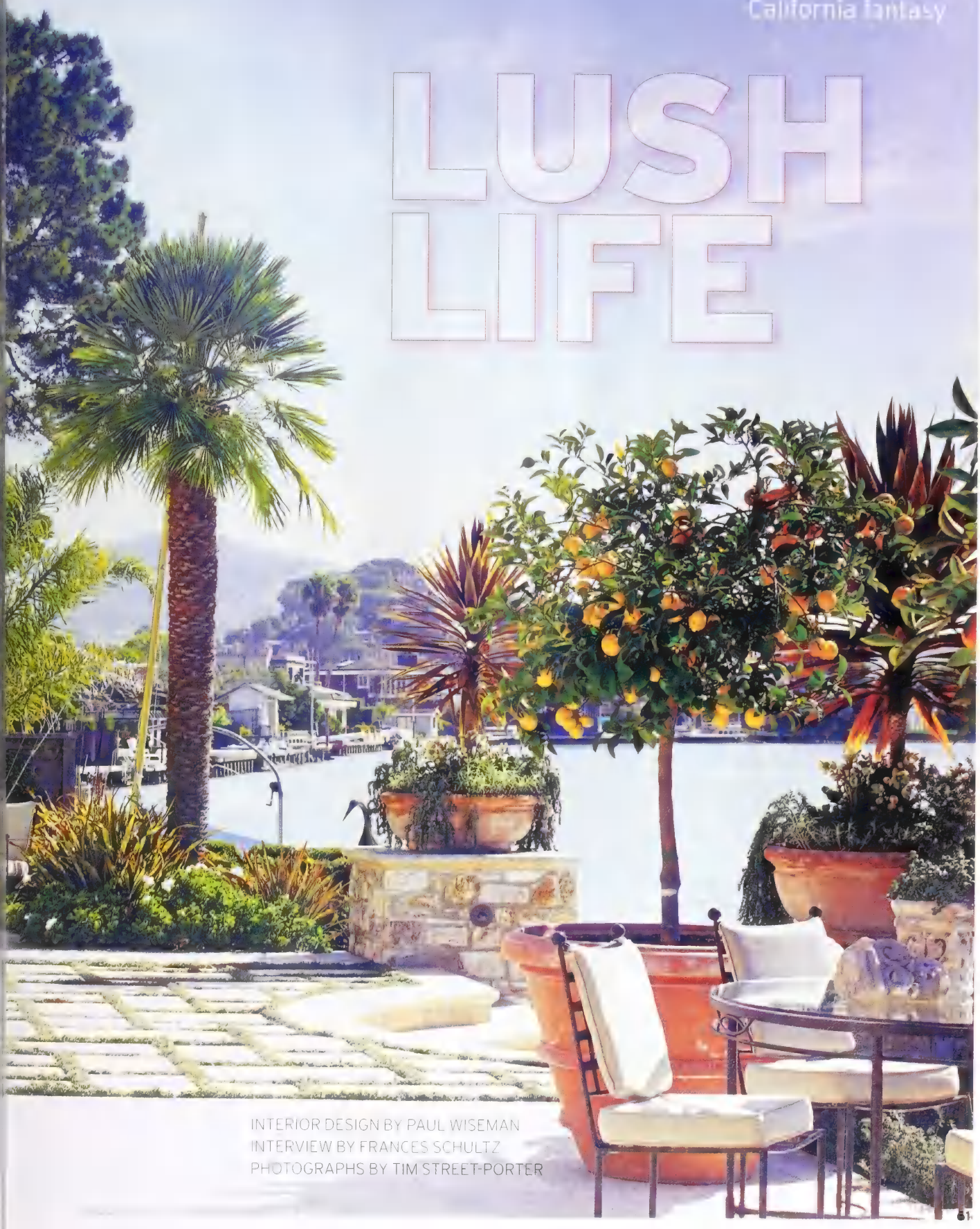
STEPHEN DRUCKER, EDITOR IN CHIEF



Backing onto a lagoon off the San Francisco Bay, a diminutive Italian-style palazzo has a view of neighboring Belvedere Island. Amalfi lounges, table, and chairs from Janus et Cie. Landscape architect, Thomas Eddy.

Is this the South of France? No, it's the ultimate California fantasy

LUSH LIFE



INTERIOR DESIGN BY PAUL WISEMAN
INTERVIEW BY FRANCES SCHULTZ
PHOTOGRAPHS BY TIM STREET-PORTER



Breakfast room chairs by John Hall Designs are covered in a Bennison check. Table by Dennis & Leen; iron and tole chandelier from Marvin Alexander. OPPOSITE: Kitchen cabinets were given varying faux finishes to avoid an overly designed look. Antique beams were gilded, then washed to a faded luster. Family room sofa and pillows designed by Richard Andreaco for The Wiseman Group.



ANCES SCHULTZ: This extraordinary use enjoys an equally extraordinary ting. I don't know which one to talk ut first.

UL WISEMAN: Let's start with the setting, ause the clients have lived there for ny years in a house next door to this . They're on a lagoon off San Fran- o Bay, between Belvedere Island and mainland. The houses all around re the lagoon for pedal-boating, kayak- , small sailboats, and swimming.

l yet I look at that limestone terrace those orange trees and I think "Lake no."

The couple travel a lot in Italy, and y'd always fantasized about having Italian villa. Finally, the lot next to n came up for sale, so they bought it, down the existing house, and built house. There were two architectural gners involved. The first was Lauric d, a residential designer who had the ginal vision for the house, its basic ns and shapes. Then we took over, ng with an architect, Kurt Melander, xecute the details.

didn't you also work with Jessica ell, one of your fellow Wiseman Group gners?

Yes, we work very collectively here. It's ays me plus a senior person.

f I had to sum up the design inspira- in one word—let me guess—Italy?

SICA CORNELL: Totally. Everything is entic Italian. I spent hours looking ctures of palazzos. All the stonework done in Italy. All the roof tiles are que Italian. For the kitchen we used finishes to make the cabinets look separate increments and not so built- The antique beams are gilded and washed to look old and worn.

aking of authentic Italian—those din- room walls!

One of my pet peeves is a noisy din- room, so we upholstered three walls nvas and painted them to look like old oes. The antiqued mirror squares and ttes on the fourth wall give dimen- and beautifully reflect a pair of old ed doors.

The materials and finishes alone in this house make me want to run my hands over every surface.

PW: The walnut doors are nearly three inches thick. The walls are all Venetian plaster. And the floors are these beautiful wide walnut planks that have been slightly rusticated. The living room fireplace is hand-carved limestone. We made a life-size Styrofoam model of it to get the proportions right.

Did the fireplace compel your symmetrical room design?

PW: Absolutely, down to the paintings, which we found at Sotheby's in London.

They're too perfect. If you ever needed proof there was a decorating god...

PW: Truly. When I think of the karma of a project, there's a moment where people connect, and the energy starts moving in the same direction, and everything starts to click in.

Those trim and tailored sofas are so elegant, and almost anachronistic in this overstuffed age.

PW: We are very influenced by Axel Vervoordt and a timeless European aesthetic. We love the softness of the bottom cushion and pillows, but the forms give more architecture to the room.

JC: It's all about the silhouette.

There are many striking furniture pieces. Tell me about the étagères in the library.

JC: They were some of the first antiques we bought and they set the tone—classic and clean-lined. Often that first object you buy really starts to tell the story.

Another big part of the story here is the inviting outdoor spaces. They're so glamorous and romantic.

PW: The landscape architect was Thomas Eddy. The large arched niche is a shower designed to look like a fountain, and the basin is a hot tub disguised as a water element when not being used. In a few years the vines on the pergola will grow in and it will look great.

And the stretchers at the bottom let diners keep their feet propped off the cold stones if need be?

PW: Yes, and there are heaters in the pergola. So with those and the fireplace it can be quite comfortable.

The kitchen aspect is so subtly integrated you hardly notice it.

PW: I'm not a fan of over-exuberant outdoor kitchens and barbecues. We intentionally made that one not so in-your-face. Our motto for the 21st century is, 'Just because you can, doesn't mean you should.'

PRODUCED BY KATHERINE PEARSON

SEE MORE OF THIS HOUSE AT HOUSEBEAUTIFUL.COM

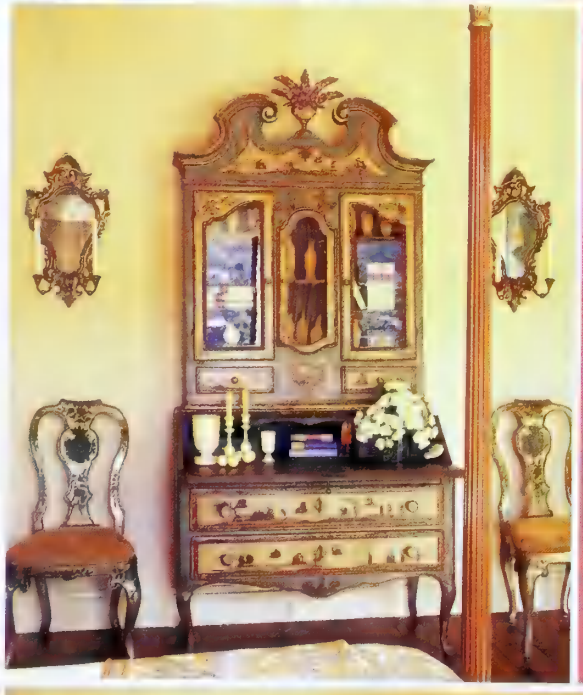


Tailored TWG-designed sofas in the living room flank a Chin Coromandel panel coffee tabl Draping one sofa is a pair of 1 century Italian embroidered column covers. Antique furni walnut candle stands from C. Mariani paired with floor lar by William Lipton. Rug is a Turkish Ghiordes from Doris Leslie Blau. French school 18t century landscapes were sour at auction, Sotheby's London









OPPOSITE: 16th-century Italian rococo silver-leaf chairs from Ed Hardy surround a Therien & Co. reproduction dining table. An 18th-century Italian credenza displays 17th- and 18th-century Hispano-Moresque lusterware from Foster-Gelis. Chandelier, Amy Perlin Antiques; Italian doors, John J. Nelson Antiques. THIS PAGE, CLOCKWISE FROM TOP LEFT: A fine collection of 1st- through 7th-century Roman and Byzantine glass vessels stands on the living room mantel. In the library, 19th-century English mahogany-and-rosewood étagères from Caye Landing flank a Wiseman-designed sofa covered in Clarence House velour. The vanity in the master powder room, designed and made by master craftsman Curtis Coleman, features a tiny sink to one side and compartments that perfectly fit the owner's particular lotions and potions. A DessinFournir bed was modified by the designers (with the help of an engineer) to accommodate a flat-screen television that folds down from one of the canopy panels. This stunning secretary from the Veneto is dated 1740, and is painted with scenes representing the family for whom it was made, likely as a wedding present.











Alfresco living inspired by the country that gave it its name. The pergola contains a heating system and shelters an inlaid marble-topped dining table made in Italy for the owners. Carles Campos designed the bronze base. Chairs by Janus et Cie. Fireplace by Tuell + Reynolds.
FOR MORE DETAILS, SEE RESOURCES

When you have a passion for boating, you want to bring it home with you, in blue and white, bunk beds, and brass

SHIP SHAPE

INTERIOR DESIGN BY JODI MACKLIN
INTERVIEW BY CHRISTOPHER PETKANAS
PHOTOGRAPHS BY
ANICE HOACHLANDER/HDPHOTO





CHRISTOPHER PETKANAS: This Delaware summer house is an ode to relaxed, uncomplicated beach living.

JODI MACKLIN: The house measures 4,000 square feet and was built in 1982 in a kind of neo-Williamsburg style with a brick facade. It was in need of a facelift to give it a casual beach feel and make it comfortable for family life and entertaining. Since it's only a couple of blocks from the water and my clients are avid boaters and love the ocean, we settled on a nautical theme, using masses of blue and white. The floors and walls are white, giving the house a cottage feel. Victoria Hagan prints that are a new twist on blue and white help give it a contemporary feel, and keep it from getting *too* cottage-y. We incorporated built-in bunks in the boys' room, authentic portholes in most bathrooms, and original brass light fixtures on the exterior.

The house is every family's dream: a vacation home that's fiercely practical yet plenty stylish.

The owners are a couple in their forties with four children, ranging from age two to 13, so it had to be functional. All the surfaces were chosen for their easy maintenance, from the painted floors to the kitchen's chestnut work island, which was heavily distressed so that any nicks and stains would be invisible. Most of the fabrics are terry cloth, sailcloth, or leather—you wouldn't believe how well leather stands up to sand and wet bathing suits. A lot of the seating is slipcovered and from Crate & Barrel. Other pieces are from Pottery Barn. The house reads clean, casual, comfortable.

Is the paneling in the dining room and entrance hall original to the house?

No. There's so little going on colorwise in those spaces, we wanted to add some depth and visual interest. The paneling is light and simple in the spirit of the rest of the house. It climbs seven feet up the wall, leaving a gap of 18 inches between it and the ceiling—a pleasing proportion.

I love the way the banister flares. It's so welcoming.

The original staircase hugged the living room wall and, being rather cramped and somber, was not very inviting. When we opened up the room we stole some space from it for the foyer, which allowed us

to widen the steps and pull them away from the wall. Now there's a much greater sense of arrival—what entrance halls are all about. One of my favorite things in the house is the pair of colorful old crab-pot markers at the foot of the stairs.

For couples with young children, the formula of an open kitchen that melts into a dining area, and a dining area that in turn melts into a family room, is unbeatable.

That is certainly how this couple sees it. The brief was a totally user-friendly kitchen that could handle entertaining but that would also work when it was just the six of them. The cabinetry and subway tiles keep the whole blue-and-white thing going, and there are floating shelves above the cooktop on the back wall so your eye doesn't dead-end in a phalanx of heavy cupboards. To keep the look airy, above-counter cabinets were held to a minimum.

The boys' bedroom evokes a ship's hull.

That was the idea. Like a real hull, this one even has ribs. We picked them out in a contrasting color so they really pop. Built-in beds—or berths, if you prefer—swoop out from the headboard that faces the walls to a height of 3½ feet, creating a shallow shelf.

Something tells me the daughter was allowed to choose those vivid colors for her bedroom...

You guessed it. Rachel, who is 11, had a very clear idea of what she wanted—turquoise for the walls, fuchsia for the bedcovers, and chartreuse for the upholstered headboards! I predict she will be a major fashion designer. Hers and the boys' rooms were the two places we allowed ourselves to go a little crazy with color.

What makes the master bedroom tick?

The rich juxtaposition of materials and textures—nickel wall lamps flanking a skeletal steel bed, a rawhide stool pulled up to an ancient wooden farm table, lacquer Parsons tables poised on a shag rug.

Did you consider draping fabric from the bedposts?

Not on your life. This house is all about opening up to the outside world.

PRODUCED BY DORETTA SPERDUTO



The cool, milky, driftwood-like finish of the tiles from Delaware Basalt Ceramics Artisans makes reference to the house's location on the Delaware coast. Seating is a mix of lacquer Arcform side chairs from Donghia and host and hostess leather chairs by R. Jones. Pillow fabric is Victoria Hagan's Horizon in Indigo Warehouse Ismas from Urban Archaeology hung above a headboard and island with a chestnut top. Backsplash in Ann Sacks subway tiles. Viking hood, Dorsar Wilsons faucet from Dillon Hardware.



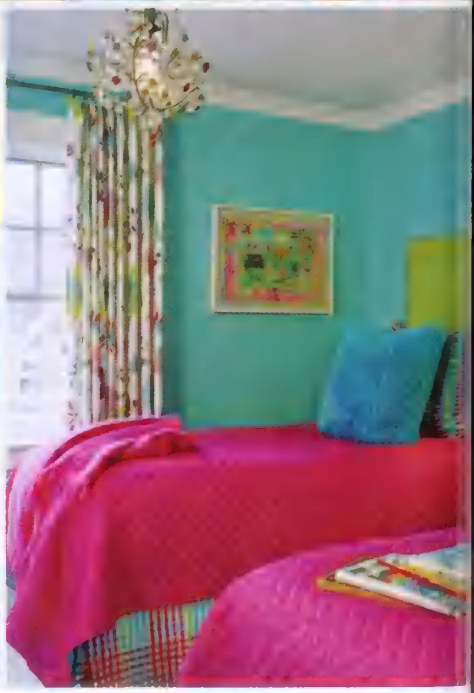




THIS PAGE, ABOVE AND RIGHT: Curtains in the family room are Summer Square in indigo/periwinkle by Victoria Hagan. Crate & Barrel sofa and club chairs are covered in a Donghia boucle. Pillow fabric is Tarry by Rogers & Goffigon. ABOVE RIGHT: A slightly fanning banister is an entrance hall grace note. BELOW RIGHT: Benjamin Moore's Madison Avenue zaps the walls of a pre-teen's bedroom, which has a headboard upholstered in Canvastec from Arabel, and an Abrielle bedspread. The curtain and bedskirt fabrics are from Osborne & Little. BELOW LEFT: Donald Kaufman's #20 warms the walls and ceilings of the boys' room. Trunk from Stuart Kingston. The Roman shade is in Rogers & Goffigon's Delphina. Area rug from Carpet Impressions. OPPOSITE PAGE: A settee in the entrance hall has a cushion in Donghia's Cobble Hill. Wall light from Hines & Co.








"EVERY CHANCE we had to inject a marine motif, we took. The architect even designed the newel posts in the entrance hall to resemble lighthouses." JODI MACKLIN




The Encyclopedia of Sailing
Legendary Sailors
WOODEN BOATS
THE STORY OF The AMERICAS CUP
The AMERICAS CUP




The Encyclopedia of Sailing
THE STORY OF THE AMERICAS CUP
THE AMERICAS CUP



OPPOSITE: The latticed gable, complete with "porthole," was added by Barnes Vanze Architects to liven up the rear façade and create a full-fledged outdoor room, which even has proper curtains. "In summer the family practically lives here," says Macklin. "It's American alfresco at its best." The middle door leads to a shower and changing room, the flanking doors into the house. Tables and seating by Janus et Cie. THIS PAGE: The view from the shower.

FOR MORE DETAILS, SEE RESOURCES


"WE CARRIED the nautical theme to the
poolhouse with life preservers and curtains with rope tiebacks and
rods threaded through chunky grommets. The door to the
changing room came from an actual captain's cabin." JODI MACKLIN



101 vases

ONE HUNDRED AND ONE

PRODUCED BY SAMANTHA EMMERLING

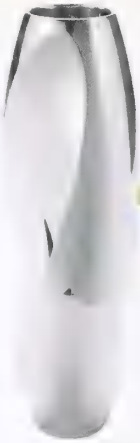
PHOTOGRAPHS BY PHILIP FRIEDMAN/STUDIO D



ANTHURIUM, 13" H,
POLYRESIN, $63; BLUEFISH HOME:
BLUEFISHHOME.COM.



RIVER ROCK IKEBANA, 2.5" H,
POLISHED ALUMINUM, $58;
MICHAEL ARAM: 212-461-6903.



TWIST, 12" H,
NAMBE ALLOY, $179;
NAMBE: NAMBE.COM.



VAS VASE FLOWERS TAPESTRY, 15" H,
ELAIN, $1,800; BODO SPERLEIN FOR
DRO: THROUGH TARTONTHEWEB.COM.





TWO FISH, 5.5" H,
SILVER PLATE, $265; CHRISTOFLE
877-728-4556



SPARROW IN GHOST WHITE,
7.5" H, RESIN, $75; SHINE HOME
SHINEEVERYDAY.COM



SHADOW FOOTED VASE, 9" H,
ONEWARE, $35; MITCHELL GOLD +
BOB WILLIAMS: MGANDBW.COM





DRIFTWOOD, 12.75" H,
PORCELAIN, $85; BY ROOST. THROUGH
SWALLOW, 718-222-8201



SYMFONIC IN ALEXANDRITE,
6.5" H, CRYSTAL, $90, MOSER
MOSERUSA.COM



DUSTY, 14" H,
HANDMADE PORCELAIN, $180.
KLEINREID: 718-937-3828

TRANSPARENT BLUE MILK GLASS,
9.5" H, $20; BY VAGABOND VINTAGE
THROUGH MOTHOLOGY.COM



TULIP, 18.5" H,
PORCELAIN, $2,676, MEISSEN
212-696-9236



CRYSTAL BLOCK IN COBALT,
4" H, $175, WILLIAMS SONOMA HOME
WSHOME.COM



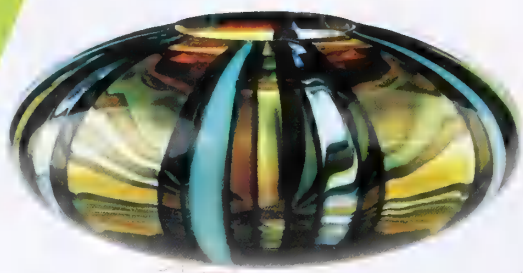
MARS, 8" H, RESIN, $75; BY OLY; THROUGH BELONGINGS.COM.



ALCAZAR, 10" H, MURANO GLASS, $1,275; BY ARMANI/CASA; THROUGH NEIMANMARCUS.COM.



BIBLO, 12.5" H, GLASS/SILICONE, $450; BY MEMEN THROUGH VIVRE.COM.



PERLES, 3.75" H, MURANO GLASS, $880; SALVIATI; 212-625-8390.



AMALIA IN GREEN, 8" H, GLASS, $78; BY JULISKA; THROU MICHAELCFINA.COM.



BLUEBIRD, 7" H, EARTHENWARE, APPROXIMATELY $80; BURLEIGH; BURLEIGH.CO.UK.



GIOVANNA, 16" H, PEWTER/CRYSTAL, $522; ARTE ITALICA; 212-213-4773.



DORA MAAR, 7.5" H, UNGLAZED MATTE PORCELAIN, $285; JONATHAN ADLER; JONATHANADLER.COM.



GLASSCAPES IN LIME, 7.25" H, GLASS, $15; DANSK; 800-293-2675.



TORCHON, 3.25" H, STERLING SILVER, $2,050; BUCCELLATI; 212-308-2900.



BOWL, 5.75" H, BONE CHINA, $35; FRANK GEHRY FOR TIFFANY & CO.; 800-526-0649.



RIMMED VASE, 6.75" H, PEWTER, $297; MATCH; MATCH1995.COM.



INCANTO RIDGED SMALL ROUND V 6.5" H, TERRA MARRONE, $164 VIETRI; VIETRI.COM.



D VASE, 6.5" H, VITREOUS CHINA, $55;
FRANCES PALMER POTTERY;
FRANCESPALMERPOTTERY.COM.



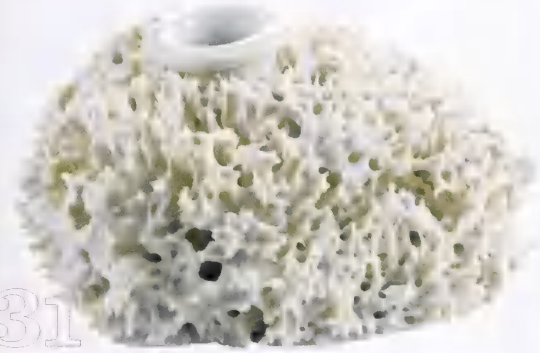
GARDEN STREET ROSE BOWL,
8" H, GLASS, $125; KATE SPADE;
KATESPADE.COM.



EGG, 6" H, HAND-PAINTED PORCELAIN,
$459; TED MUEHLING FOR NYMPHENBURG
THROUGH TARTONTHEWEB.COM.



VERSO, 8" H,
CERAMIC, $80; CALVIN KLEIN HOME;
212-292-9000.



SPONGE, 3" H, PORCELAIN,
$210; MARCEL WANDERS FOR MOOOI
THROUGH MATTERMATTERS.COM.



SPHERE, 8" H, HAND-GLAZED CERAMIC,
$98; BY ALEX MARSHALL
THROUGH BELONGINGS.COM.



MACRAME, 12.25" H,
STONEWARE/SEAGRASS, $49;
WEST ELM; WESTELM.COM.



FISH BOWL VASE I, 11.75" D,
H-BLOWN CRYSTAL, $300; BY STUDIO
3MEYR; THROUGH MOSSONLINE.COM.



VIVIAN TOBACCO, 12.5" H,
BONE CHINA, $140; VILLEROY & BOCH;
800-845-5376.



FLORA, 9" H, STAINLESS STEEL,
$140; GEO RG JENSEN
GEORGJENSEN.COM.



AMBER BARREL, 9.5" H, HAND-BLOWN GLASS,
$870; BY CALEB SIEMON. THROUGH AUTO
212-229-2292.



PARIS, 13" H,
RESIN, $163; OLY;
OLYSTUDIO.COM.



BUCOLIQUE, 6.75" H,
CRYSTAL, $750; LALIQUE;
800-214-2738.



POLLEN, 7.75" H, CERAMIC,
$155; RENE BARBA FOR LIGNE ROSET
LIGNE-ROSET-USA.COM.



HALF GLAZE POD IN YELLOW,
6.5" H, CERAMIC, $59; THE CONRAN SHOP
CONRANUSA.COM.



PS, 10" H, GLASS, $13; IKEA. IKEA-USA.COM.



DANCING STARS BOSSA NOVA, 6.25" H; 24% LEAD CRYSTAL, $20; NACHTMANN. NACHTMANN.COM.



BALCONS DU GUADALQUIVIR, 15.5" H, PORCELAIN, $1,440; HERMES. 800-441-4488.



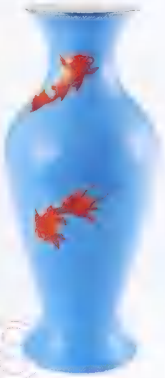
ARIA IN DARK GREEN, 11.5" H, CRYSTAL, $400; GORAN WARFF FOR KOSTA BODA. 212-684-5455.



BLUE FLORAL TRANSFERWA 16" H, GLASS, $135; ENGLIS COUNTRY ANTIQUES: 631-537-



VASE OF PHASES, 11.75" H, PORCELAIN, $325; BY ROSENTHAL. THROUGH MATTERMATTERS.COM.



GOLDFISH, 13" H, HAND-PAINTED PORCELAIN, $175; SHANGHAI TANG. 212-888-0111.



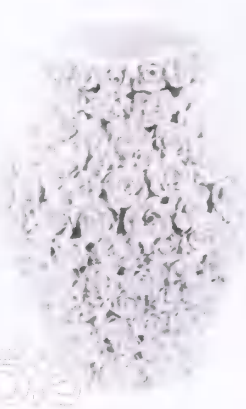
4 TIER, 15.75" H, CERAMIC, $45; BY NAPA HOME & GARDEN. THROUGH EXPRESSIONSCATALOG.COM.



WELLESLEY, 6.25" H, HAND-BLOWN GLASS, $65; SI PEARCE. SIMONPEARCE.CO



CIRCLES, 8.5" H, CRYSTAL, $175; ARIK LEVY FOR BACCARAT. BACCARAT.COM.



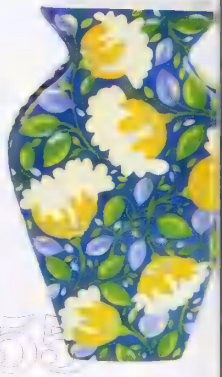
WHITE FLOWERS, 16" H, PORCELAIN, $250; TOZAI HOME. 800-896-7266.



BLUE DANUBE, 9" H, PORCELAIN, $95; PORTMEIRION. 888-778-1471.



CROCUS, 8.5" H, PORCELAIN, $80; KIM WESTAD. KIMWESTAD.COM.



CHICORY HYMN SILHOUET 11" H, STONEWARE, $100; KIM P FOR SPODE: SPODE.COM



WEDGWOOD BOUNTIFUL, 8" H, JASPERWARE, $180; WEDGWOOD. WEDGWOODUSA.COM.



FASHION, 10.5" H, SILVER PLATE/ ROSEWOOD, $65. SOURCE PERRIER. SOURCEPERRIER.COM.



SACRED BIRD AND BUTTERFLY SHANG, 7" H, PORCELAIN, $115. MOTTAHEDEH. MOTTAHEDEH.COM.



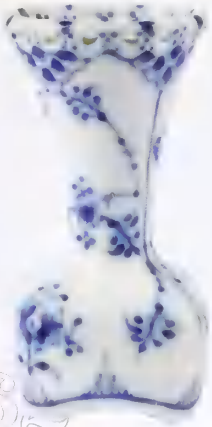
STOCKHOLM, 14" H, MOUTH-BLOWN GLASS, $35; IKEA. IKEA-USA.COM.



ETERNITY IN AQUAMARINE 4.5" H, CRYSTAL, $145; MOS MOSERUSA.COM.



COLETTE, 9" H, GLASS, $115;
AM YEOWARD CRYSTAL COUNTRY
COLLECTION: 800-818-8484.



BLUE FLUTED FULL LACE,
3.25" H, PORCELAIN, $195; ROYAL
COPENHAGEN: 800-431-1992



WATERPROOF, 16" H, PORCELAIN,
$200; MAXIM VELCOVSKY FOR QUBUS
DESIGN STUDIO: APLUSRSTORE.COM.



NITWARE, 8" H, PORCELAIN,
$120; ALYSSA ETTINGER:
ALYSSAETTINGER.COM.



CLASSIC VASE, 5.5" H, PYREX, $38/SET
OF THREE STYLES; BY VAGABOND
VINTAGE: THROUGH MOTHOLOGY.COM.



SEA URCHIN, 7.5" H,
PORCELAIN, $20; ARTESIA:
305-445-3212.



ROLLED LIP URN IN SPRING GARDEN
IN GREEN, 5.25" H, CERAMIC, $19;
GLOBAL VIEWS: GLOBALVIEWS.COM.



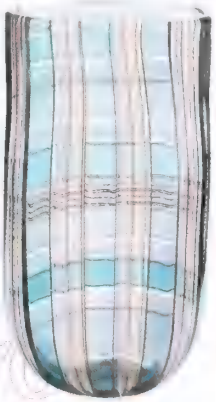
TREE, 20.5" H, LEAD CRYSTAL,
500; JEFF ZIMMERMAN FOR
IBEN GLASS: 800-783-8236.



BLUE CANTON TRUMPET VASE,
11" H, PORCELAIN, $150;
MOTTAHEDEH: MOTTAHEDEH.COM.



GEMA, 10" H,
CRYSTAL, $1,775; MOSER:
MOSERUSA.COM.



PLAID IN GREEN, 10" H,
CRYSTAL, $995; TIFFANY & CO.:
800-526-0649.



EVA, 9.5" H, CERAMIC, $69;
EVA ZEISEL FOR ROOM & BOARD:
ROOMANDBOARD.COM.



PALM, 6.25" H, SILVER PLATE,
$295; MICHELE OKA DONER FOR
CHRISTOFLE: 877-728-4556.



TALL SCULPTURED FLORAL VASE,
24" H, CERAMIC, $80;
MURVAL: 866-687-8253.



CANEVA, 10" H,
SILVER PLATE, $270; ARMANI/CASA:
212-334-1271.



FOLDED PAPER, 12" H,
PORCELAIN, $125; CALVIN KLEIN
HOME: 212-292-9000.



LARGE MINT JULEP, 6.5" H, SILVER PLATE, $38; WILLIAM-WAYNE: 800-318-3435.



SLUMPED VASE IN ORANGE, 12" H, HAND-BLOWN GLASS, $315; ESQUE-STUDIO: 503-289-6392.



FLUTED VASE IN CHARTREUSE, 12.25" H, HAND-CAST RESIN, $121; AFTON GROVE: 858-552-8046.



FAUX BIRCH, 7" H, HAND-PAINTED CERAMIC, $11 TWO'S COMPANY: 800-896-7266.



WOODS, 12" H, DECOUPAGE (WITH METAL INSERT), $725; JOHN DERIAN: JOHNDERIAN.COM.



SMALL CERAMIC VASE, 9" H, $147; BARBARA BARRY REALIZED BY HENREDON: BARBARABARRYCOMPANY.COM.



TULIP IN WHITE, 13.75" H, PATE DE CRISTAL, $3,870; DAUM: 212-355-2060.



VASE ON SQUARE BASE IN BLUE GARLAND PATTERN, 11" H, HAND-PAINTED PORCELAIN, $685; HEREND: HERENDUSA.COM.



ALEXANDRE, 5.5" H, CERAMIC, $165; BY ASTIER DE VILLATTE: THROUGH SUE FISHER KING, 888-811-7276.



CLARE FLOWER POT VASE, [illegible] 6" H, CRYSTAL, $276; MAIL [illegible] FOR WATERFORD CRYSTAL: WATE[illegible]OM.



MOCHAWARE FLARED VASE, 5" H, CERAMIC, $39; GLOBAL VIEWS: GLOBALVIEWS.COM.



MONK VASE, 18" H, PORCELAIN, $180; BO JIA FOR MIDDLE KINGDOM: 800-560-2146.



EOLIE GOBLET/VASE IN WHITE, 3.75" H, PORCELAIN, $70; BY BERNARD THROUGH VIVRE.COM.



SUZANNE, 6.5" H,
CRYSTAL, $435; WILLIAM YEOWARD
CRYSTAL: 800-818-8484.



NUVEM, 6.75" H, ALUMINUM WIRE
WITH PLASTIC CONTAINERS, $50; FRATELLI
CAMPANA FOR ALESSI: 212-941-7300



GALLERY, 11.75" H,
PORCELAIN, $630; RICHARD GINORI 1735
800-215-1193



LEATHER VASE, 14" H,
LEATHER WITH GLASS INSERT, $271;
NATUZZI: 800-262-9063.



HARRISON HONEYCOMB, 7" H,
CRYSTAL, $275; RALPH LAUREN HOME:
888-475-7674



WO HANDLE PEDESTAL VASE, 9" H,
ITHENWARE, $695; FRANCES PALMER
RY: FRANCESPALMERPOTTERY.COM.



TOMMYSSIMO IN WHITE, 11" H, CRYSTAL,
$2,400; BY SAINT LOUIS. THROUGH HERMES
STORES, 800-441-4488



AALTO IN ULTRAMARINE,
4.75" H, GLASS, $100; ALVAR AALTO FOR
IITTALA: 800-448-8252.



ESCOT IN GREEN, 7.5" H, ENGLISH BONE
CHINA, $390; WILLIAM YEOWARD CRYSTAL
800-818-8484



MURANO GLASS VASE IN TOPAZ,
.5" H, $520; BOTTEGA VENETA:
BOTTEGAVENETA.COM.



WOOD LOOK VASE, 10" H,
HAND-BLOWN GLASS, $163/SET OF THREE;
TOZAI HOME: 800-896-7266



DIVA, 15.75" L,
CRYSTAL, $1,400; BACCARAT
BACCARAT.COM

You don't get more "all-American summer" than this: shingles and porches and fresh-air rooms and flowers from the garden

INTERIOR DESIGN BY PAULA PERLINI
ARCHITECTURE BY MARK FERGUSON, FERGUSON & SHAMAMIAN ARCHITECTS
INTERVIEW BY LISA CREGAN
PHOTOGRAPHS BY DON FREEMAN

COTTAGE CLASSIC

LISA CREGAN: So how many classicists does it take to build a beach house?

PAULA PERLINI: We really were a dream team—the architect, Mark Ferguson, me, and the clients. We all love classical design. But right from the beginning, the clients said they wanted a casual house. Mark really listened. There's no formal dining room. They have a big table in the kitchen for indoor dining, and a big round table out on the porch. When they have a party, they put tables out on the lawn.

There's a wonderful sense of continuity throughout the house.

PP: Mark designed an enfilade with openings out to the porch across the beachfront side of the house—it's brilliant. Then I took one color and used it in different combinations across the downstairs rooms, so it's not jarring when you look from the living room through to the kitchen and the porch beyond. The client loves blue, so we did blue. And the rugs in the living room and library have stripes going in the same direction, which takes your eye seamlessly through the rooms.

With that jaw-dropping Edgartown Harbor out there, and architect might have placed a wall of glass on the view side

MARK FERGUSON: I think views are more interesting if you experience them all the time. It's better if a window or a p column frames views. The modern sensibility is to be imme in the view—that became possible with plate glass and stee struction—but I think a house is not enjoyable if you los walls altogether. With the porch and the columns, you don exposed to the elements.

The Shingle Style has been called 'the architecture of the A can summer.' A romantic sentiment, but appropriate here

MF: Oh yes. This is a very American house. I think the shi the rambling floor plan, and the house's gambrel roof give informal quality, and the classical elements, like the col make it more dressy.

That mudroom is a pure delight, like a summer garden.

PP: The owner always fills the house with flowers. That's we did the mudroom as a flower room. She collects pitch



a mixture of antique and new—and majolica, but she also likes things from Pottery Barn and simple milk pails. They do a lot of entertaining, and sometimes it's just fun for her to put a bunch of juice glasses filled with flowers down the center of a table.

Shells everywhere, but somehow they don't seem a cliché.

PP: It has to do with scale. Some fabrics have big shells and some have tiny little shells. The fabric on the antique sofa in the living room has small shells, and on the striped fabric in the library, they're bigger. The sconces in the library have small shell back-plates, and the living room coffee table is all about big scallop shells. Yes, you're hitting people over the head with shells here, but softly.

And more bamboo than a panda exhibit.

PP: I love the color of bamboo. It warms up a room and it's very forgiving of a lot of use. Bamboo works well at the beach because it actually likes the moisture in the air. Since it's a reed, it's much better around water. The bamboo game table in the library was found at Walters Wicker, and the table on the screened porch is one the owners brought from home.

Any signature touches?

PP: I always encourage clients to buy slipper chairs like the red one in the library. They're movable, and great near a fireplace. Men always say they don't like them, but when I walk into a room it's always the biggest man on the slipper chair. You can sit forward or sideways, and you can slide it closer to the person you're talking to, to make a point. You know what I mean? You know how men are.

There's something so fresh and appealing about the furniture on the screened porch.

PP: It's made of sea grass, not wicker. It's very durable. Everyone flops out there after sports—tennis, waterskiing, biking, golf. I made sure everything out there was non-precious so they could put their feet up. That twig coffee table is something I found in the country. It's fun because it's disparate, and it's a big wide place to set out a tray with coffee in the morning.

Why ceiling fans when the house is air-conditioned?

PP: They bring an element of softness to the ceiling. They also provide ventilation, because the husband is allowed to smoke cigars in the house. When you ask why, the wife says, 'Oh come on, it's his house!'

PRODUCED BY SENGA MORTIMER



An antique sofa in the living room, covered in Shellscape by Brunschwig & Fils, is positioned to face the harbor view. A pair of white painted armchairs from Louis J. Solomon offset bold amber hurricane lamps from John Rosselli. The stripes in the Elizabeth Eakins rug line up with the library rug, drawing the eye down the enfilade that runs the length of the house. Ceiling fan by Brighton Pavilion.





In the library, a pair of swivel-base club chairs are covered with Summer Hill's Sardinia in Pacific Blue and flank a sturdy antique steamer trunk that Perlini says is for putting your feet up. The library's high wainscot, painted a soft white, is a crisp counterpoint to the Jamie Meyer's Moroccan [illegible]. A Wallers Wicker [illegible] game table and chairs with tortoiseshell finish are tucked into a bay window overlooking the harbor.











OPPOSITE: Walters Wicker Seagrass sofa and armchairs covered in a Brunschwig & Fils cornflower blue and white plaid make the screened porch an inviting family gathering place. Ceiling color is Morning Glory by Benjamin Moore. THIS PAGE, CLOCKWISE FROM TOP LEFT: Flowers from the farmer's market arranged in pitchers and vases in the mudroom. The expansive porch and a Balmoral teak dining table by Barlow Tyrie take the place of a formal dining room. The owners' birdcage collection serves as objects of art in the living room. Perlini painted a guest room's bamboo bed frames in Benjamin Moore Dove White and used an old sewing machine table between the beds. The owners' blue pashmina serves as a throw. The front entry's intricate stairway opens wider as it spills downward, providing perches for a wooden mermaid and the family beagle, Posey. Hydrangeas surround the porch.









THIS PAGE: A guest room reflects a Paula Pertini truism: "Everybody loves blue and white." Periwinkle walls are Benjamin Moore Riviera Azure and the shell-splashed fabric on the armchair and bed is Concarneau from Pierre Frey. OPPOSITE: A window seat and armchair in a daughter's bedroom are upholstered in Nicolette Pinpoint Check in lavender by Brunschwig & Fils. The door opens to a second-floor porch.



What's more cozy than a country compound where the generations come and go and leave their mark?

FAMILY STYLE

INTERIOR DESIGN BY JUSTINE CUSHING
INTERVIEW BY CAROL PRISANT
PHOTOGRAPHS BY DON FREEMAN





SITE: Awash in sunlight from reat window in The Barn's room, a hooked zebra rug McAdoo on Stark's Nairobi carpet. THIS PAGE: On the g pansies of the wallpaper, a ait of an unknown sitter, the ul Lady with the Pom Pom es she's called by the family). ss-topped English kneehole displays golfing trophies eorgian lusters.

CAROL PRISANT: These are two related, but completely separate buildings, is that right?

JUSTINE CUSHING: It is. They're only 20 yards apart, and on 27 of what I'd have to call bucolic acres of my own family's compound on Long Island. It originally consisted of a main house and a number of outbuildings, and these two summer and weekend houses were created from the old structures. The one that contained the box stalls for the horses, we call The Barn. The other is The Cottage—perhaps a chauffeur's cottage—that was expanded in about 1946.

They seem to retain a good deal of their original flavor.

Well, The Cottage really *is* a cottage. It has climbing roses and wisteria and lilacs and a picket fence. The Barn has those high rafters, which give it kind of a grand feeling. Still, The Barn has just the one large room, one bedroom, and two bathrooms. The Cottage, on the other hand, has four bedrooms, although each house has a kitchen. It's nice to have two kitchens! I originally decorated them in the 1970s, but because of things like shredded curtains, I touched them up a little recently.



Is it harder to freshen up old decor than to start from scratch?

It is hard, because if you don't have the means to redo everything, you just kind of patch along. This time, I discovered to my dismay that a lot of my favorite old fabric patterns have been discontinued. I don't know why they discontinue these pretty ones, but they do. So having to work around the old chintzes really was a challenge. In The Barn, for instance, I had to be very careful to look for patterns with coffee-colored backgrounds, because those seemed to be the best match with the faded background of that old pansy wallpaper that I love. Its colors have softened now, and give a cloudlike feeling.

It looks like you give a lot of thought to floor coverings.

Well, first of all, I think that if you want old rooms to look fresh, you have to keep your carpets pristine and prepare to replace them often. There can't be any burned spots from fireplace sparks, or stains from the spilled juices of the roast beef you were carrying to the dining room table, not to mention water spots from—should I say it?—roof leaks.

I guess that's the reason you don't use wall-to-wall.

Wall-to-wall carpet is really too hard to keep up, and you're right, you can't change it easily. Besides, I like wooden flooring. I like it particularly with white paint rubbed into it. And I like area rugs. Especially those zebra rugs from McAdoo, which I th are so whimsical.

And of course they're not real zebra skins.

No, they're hooked rugs. I love them on top of the sisal. D you think they look refreshing?

They do, but I can hardly take my eyes off your painting there a story there?

Several are by my paternal grandfather, who I think was talented. He died while he was still in his forties. They're n paintings, though. Quite a few are actually photomurals.

What are photomurals?

Well, let's say there's a family painting you've always liked— of these, for example. Only one person can own the orig of course, but you can have a professional photographer ta picture and have it blown up ger or made smaller, as you Then the photo of your pain is professionally mounted board and framed under g You can't tell if it's a paintin not, under glass, and the g thing is, you can fit a photom to your own wall space. It's to combine your real painti with your photomurals, too.

You do a pretty good job of bining chintzes as well.

I like to think of my work as servative but elegant, and th one of the reasons I like to related chintzes—you know, th pairs of patterns that the manufacturers create to go toge Subtle combinations make rooms kind of blend together, I th And nothing is jarring. I don't like things to be jarring.

Both The Barn and The Cottage have truly oversize wind That's especially unusual in a cottage.

They're almost floor-to-ceiling in The Cottage, and we n draw the curtains because there are beautiful views an neighbors! The big window in the barn is wonderful, too. architect Alexander McIlvaine, long gone now, designed us. I particularly like the Waterford chandelier hanging in f of that window. The pair of gilt mirrors were inherited from grandmother and they're 15 feet high. That gives you some of the ceiling height!

Your family seems to have been important—in several ways the decoration of these rooms.

My mother was one of my biggest supporters. I would n have decorated anything without her. Of course, she'd say, tually, 'We don't really need this so fancy, do we?' But she al went along.

PRODUCED BY SENGA MORTIMER AND DAVID M. MU



OPPOSITE: Family glassware and crested plates on the trestle dining table in the living room of The Barn. THIS PAGE: A tripod-base mahogany table holds family photos. The monogrammed antique lacquer nest of tables is ideal for tucking around a card table. The tall chairs are slipcovered in a decades-old Lee Jofa cotton that was originally sold as a mate with the flowery chintz curtains.





TE: In The Barn, above
hogany spinet that was a
g present, a trio of cockfight
s is worked entirely in
rs. THIS PAGE: A spacious
m is furnished with family
like the chaise (originally
tered in satin), and the
ench, both now re-covered
from Cowtan & Tout. The
ion print is a discontinued
hwig & Fils chintz.

"I LIKE THE IDEA of using a single chintz in a small room to give it flow, and I had all the walls painted white because the ceilings in The Cottage are low." JUSTINE CUSHING





ITE: The Cottage living has been painted in that vorite, Benjamin Moore's ators White. The little came with all its furnish- which are perfect for it. y're very small-scale. THIS The dainty Queen Anne was inherited, but Justine ng's mother, who didn't uch because she was very us with money, bought ttery lamp from Rose ing. "That was very brave " says her daughter.

RE DETAILS, SEE RESOURCES.

Soft colors and luminous rooms give a new house on Long Island a polished calm and a personality all its own



COASTAL CHIC

INTERIOR DESIGN BY JACQUELINE DERREY SEGURA
INTERVIEW BY MIMI READ
PHOTOGRAPHS BY SIMON UPTON

MIMI READ: I know this is a standard builder's house, but you've made it so individual, so relaxed and refined.

JACQUELINE DERREY SEGURA: I really like to come up with something different for all my clients. That's why I gave this one so many unique hand-painted walls. In the living room, they're covered with ivory faux-parchment squares that are subtle and even hard to see. It's a Hamptons summer house—for a young family with four children—and I conceived this room as the color of sand.

The way you mix things, too, is personal and skillful.

It just evolved. To give texture and more dimension to the very soft palette, I used many contrasting surfaces—a shagreen bench, polished nickel, tortoiseshell, dark woods, lighter painted woods, and a parchment table back in a corner with gold leaf on it.

My favorite elements are the glass balls on the mantel juxtaposed with the mirror.

It's not like I saw those brown-and-beige striped glass balls and thought, 'Those would look great on the living room mantel.' They were just something simple and easy that weren't a fortune. They were the right colors. On the other hand, the French Deco





The combination kitchen-and-breakfast room's bright, classic feeling is heightened by a new pressed tin ceiling, and walls painted Benjamin Moore's Italian Ice Green with Ivory White trim. The octagonal table is from John Rosselli; chandelier is from Treillage; dining chairs and slipcovers from Homer. Bar stools wear Pierre Frey's Villiers fabric. The yellow Chinese vase on the island is from H Groome.



mirror really is a good piece. One day I put the balls up there and liked the way they looked against the mirror's square elements around the edge.

Why did you put a pressed tin ceiling in the kitchen?

That's something the builder had done. We debated whether to paint over it or leave it. We ended up leaving it because it added a nice silvery element to all the white cabinets.

Did you change anything the builder had already put in?

We did rip out all the builder-quality cabinets and put in these classic, beautifully made ones by Christopher Peacock. You open and close them and they glide like butter. Once you've felt them, it's hard to go back to cabinets with doors that shake.

The shapes of the breakfast room table and chairs work so beautifully together.

The room screamed for a round table. In looking for one, I came across this octagon at John Rosselli. It's new, incredibly sturdy, made of aged walnut, and comes in different finishes—how easy does it get? I paired it with those chairs because I think they're good-looking and comfortable.

What else do you love about the kitchen?

It's light, open, inviting, and right off the terrace. You can walk in and out in your bathing suit. The floors are wide-board pine, very soft and worn-looking, although they're new. Pine is a soft wood and marks easily. This is important in a new house.

The dining room chandelier has a celestial feeling.

That's one of my favorite pieces in the house. Bob Russell made it. I went to his welding shop in Brooklyn and we took a lot of elements from numerous designs he's done, and came up with that. Then he took me to the woman who hand-blows the glass balls. There was this beautiful little vase in sea-foam blue in her shop. I bought it and said, that's the color of the ball! This ball is three times the diameter of the ones Mr. Russell usually uses.

And there are other glistening, ethereal things in the room?

The chairs have a gray-blue chalky paint finish with a silver-leaf detail, and there is a pair of mirrors with silver-leaf fish-scale frames. I wanted the room to feel sexy and dramatic and yet classic, soft, and easy to be in.

The entrance hall's blue-on-blue rug with its coral pattern is lush-looking. But blue is hard to handle. Were you wary?

It is a lot of blue, but look at all those ivory-paneled walls. It really can handle the strength of the colors.

And color is the big gesture in the chartreuse bedroom.

That's the eldest daughter's room. She's 18 now, and I thought it would be fun to do a happy, upbeat room with the shock of chartreuse paired with white and chocolate brown. It's sophisticated. She can live in it the rest of her life.

The master bedroom is pretty much the ideal retreat.

The headboard is ivory leather with silver nailheads. The handmade rug with blue rectangles came from Tibet. That's true robin's egg blue on the walls. You know what? It's all very classic and optimistic. The people who live here are happy and positive. It's a calm, happy, light-filled home with colors reminiscent of the sea.

PRODUCED BY DAVID M. MURPHY STYLIST GREGORY BISSONNETTE



RIGHT: In the family room, chairs from Baker flank a custom Bridgewater sofa. Trio of mirrors from Mecox Gardens; small leather cube stools from Calypso Home. ABOVE: The focal point of the dining room is a hand-blown glass and crystal chandelier by Bob Russell, designed with Segura. It is suspended over a table from John Rosselli. Franklin Tartaglione of Dynaflow Studios hand-painted the walls in this room and others. The blue sideboard cabinets are Swedish antiques from Kim Faison. Above the pair are silver-leaf mirrors from John Rosselli.



"My decorating is far from earthy, but the family room has stronger, earthier furniture because it really is the hangout."

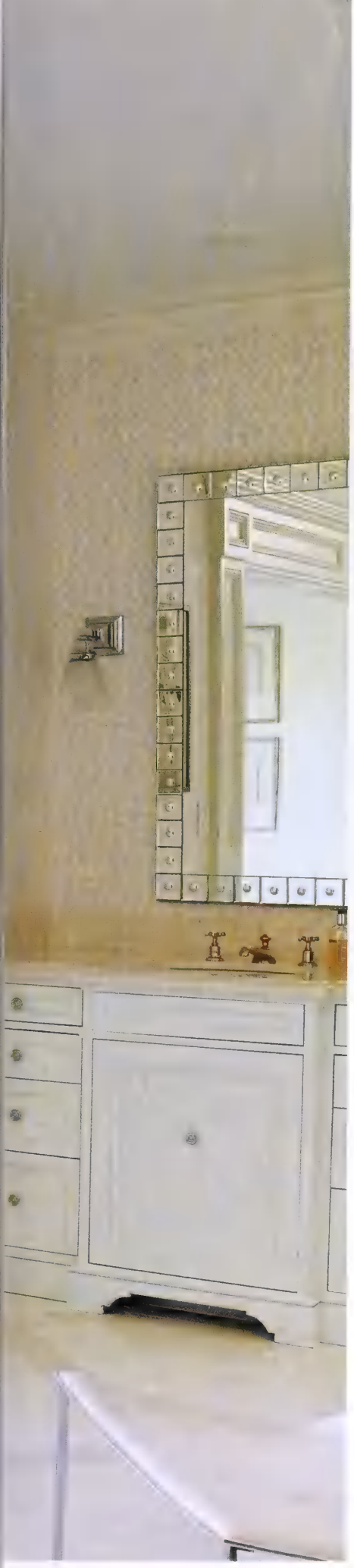
JACQUELINE DERREY SEGURA


MAHARAJAS' JEWELS











LEFT: The spacious master bathroom's walls are dressed up in a Cole & Son wallpaper, Brighton Lace, in beige and white through Lee Jofa. The mirror is by Oly Studio. The white stool next to the bathtub is from Williams-Sonoma Home. ABOVE: The custom-designed carpet in the master bedroom is from Patterson, Flynn & Martin. The custom headboard is covered in ivory leather from Edelman. Stools at the foot of the bed are from Evergreen and covered in Rogers & Goffigon fabric. FOR MORE DETAILS, SEE RESOURCES.

"That chic decorative mirror in the master bath adds a note of individuality. And all the fish and coral prints lend bits of color. It is so soft and serene."

JACQUELINE DERREY SEGURA

SEE MORE OF THIS HOUSE AT HOUSEBEAUTIFUL.COM

KITCHEN OF THE MONTH /CALISTOGA, CALIFORN

Guests love to help cook and the weather is glorious. So why not bring the kitchen outsi

PHOTOGRAPHS BY DAVID DUNCAN LIVINGSTON





CHRISTINE PITTEL: What a spectacular setting—on a ridge overlooking the Napa Valley, with vineyards next door and an outdoor kitchen that looks like it was made for a party.

ARCHITECT MICHAEL LAYNE: It's all about entertaining. People are going to gather where cooking's going on, so you need lots of counter space and plenty of seating—the open kitchen is bracketed on one end by the pizza oven and on the other by a 30-foot horseshoe-shaped banquette, built with a wide back so you can set down a plate and a glass. And that big table can easily seat a dozen people.

Big is an understatement. What's it made of?

Wyoming sandstone, a 15-by-5½-foot slab that weighs 4,500 pounds. We got it up here with a crane and a forklift. It's very rustic, which goes with the outdoor country look, more like a yard than a formal patio. No paving, just a strip of flagstone in front of the kitchen so you can hose down anything that drops. The rest is gravel—with a binder in it on the outside chance that somebody shows up in high heels.

Explain that huge chimneypiece. A shelter for the appliances?

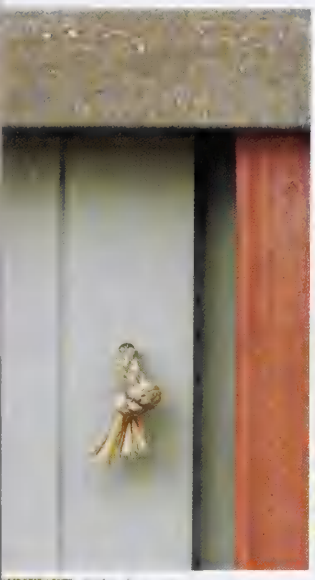
Just to make them feel nestled. They're solid stainless steel and don't need to be covered, and you don't need a vent, although it's nice to suck smoke away from the guests. So it's really more of a statement, very French château, a little tongue-in-cheek. It works with the house, which I'd describe as Tuscan Lite. And the pizza oven is vaguely Moorish. It looks like a big Hershey's Kiss. >

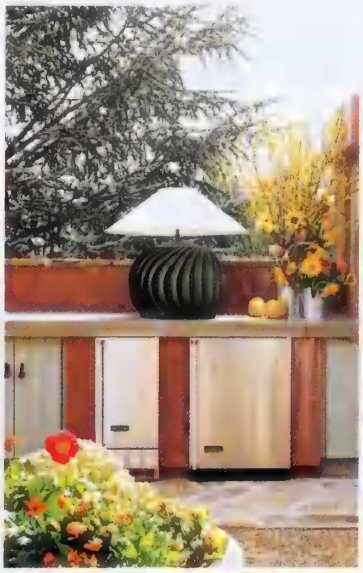


This outdoor kitchen takes its colors from the earth and the sky. Wicker chairs surround a custom-made sandstone table, lit by strip lighting hidden in the horizontal poles above. The awning trellis is by ShadeTree Canopies. A Viking warming drawer is conveniently close to the Fogazzo 1050 pizza oven. LEFT: The table is set with Vietri's Paprika dinner plates, through Vanderbilt and Co.

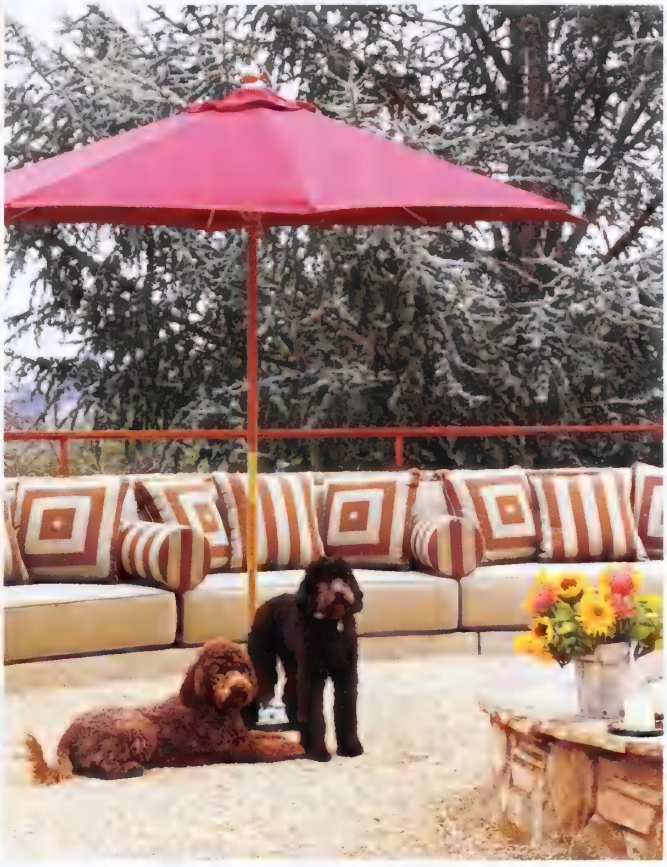


In an outdoor kitchen, you can take advantage of professional-style equipment with high BTUs. The Kalamazoo Bread Breaker Dual-Fuel Built-In Hybrid Grill (122,000 BTUs) gives you the option of using gas or its [illegible] and a quick-start charcoal [illegible]. You can also cook with [illegible] grilling drawer. [illegible] burner (32,000 [illegible] for the [illegible]









, CLOCKWISE FROM TOP LEFT: or designer Erin Martin the rope handles. A lamp from a barn vent from Wick sits on the counter, a Viking Professional icemaker and refrigera- ust beyond a fire pit, the shoe-shaped banquette is ed in Canvas Weave and Reef in Tropical Stripe or fabric, both by Perenni- ndscape architect Roger r designed the fountain. RE DETAILS, SEE RESOURCES.

Pizza ovens seem to be the new must-have accessory.

The clients often serve mini-pizzas as hors d'oeuvres. They'll have little balls of pizza dough set out with all kinds of toppings. Everyone creates their own pizza and then gathers around the oven to eat them as they come out. You have to start the fire two to three hours in advance, but then it retains heat for a long time. The oven cooks by radiant heat, which keeps food moist and gives you that crispy crust. And it really brings out the sugars in vegetables. You could even do a rack of lamb in there. Delicious.

I'm looking at that chicken on a spit. Is that the ultimate trophy grill?

It's a Kalamazoo rotisserie and barbecue, unusual in that it can be fueled by gas or charcoal or wood. Just pull out those drawers and put in the hickory sticks. It also has a griddle, to do hotcakes in the morning.

Those countertops look massive. What are they made of?

Cast concrete. They'll last forever. And over time, with spilled grease and wine, they'll take on a fabulous patina and be a sort of history of all the meals cooked there. And they're really only one inch thick, behind the dropped front edge. I just didn't want them to look timid.

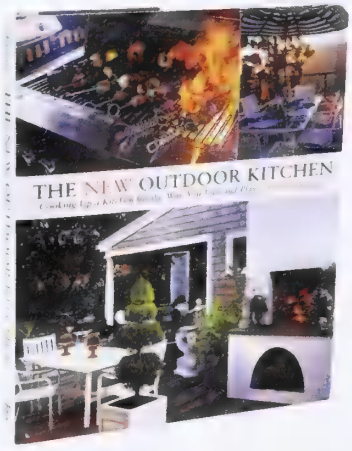
So, low-maintenance countertops, rust-proof appliances. Anything else to think about outdoors?

Lighting. There's task lighting under the chimney, strip lighting in the metal rail behind the banquette, and more strip lighting in the trellis over the table. It's just a glow, very soft, but it feels like you're dining by candlelight. ■

PRODUCED BY KATHERINE PEARSON

THE LOOK KITCHEN OF THE MONTH

A head-turning umbrella... a wood-burning oven... comfortable weather-resistant chairs. Just what you need for wining and dining outdoors



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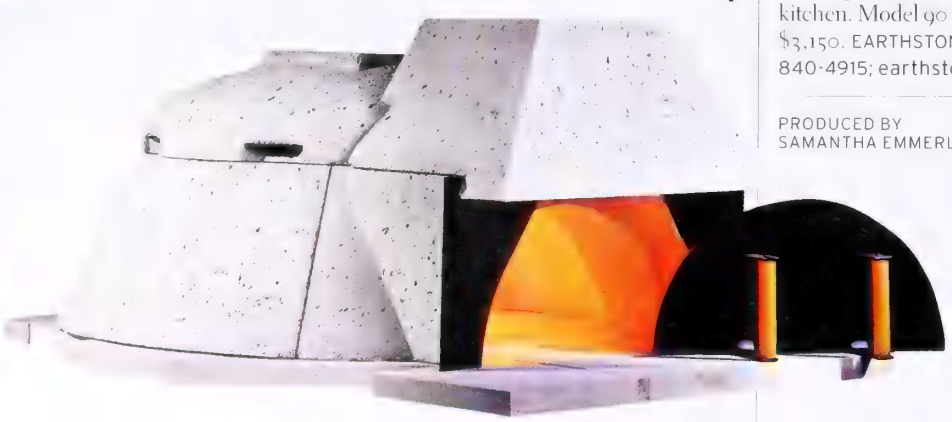
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HEARST BOOKS

ASK THE DOG SHRINK/KATHY SANTO

Before you get yanked to the ground, keep in mind... your dog is more into fun than fashion

Q: My 70-pound dog pulls so hard when we walk, I'm afraid the leash will break. But I love her skinny pink rhinestone-encrusted leash, which matches her collar. Are there any decorative chain leashes?



Trainer and behaviorist Kathy Santo is the author of *Kathy Santo's Dog Sense* (KNOPF). Send questions to KATHYFORHB@HEARST.COM or visit our Web site (HOUSEBEAUTIFUL.COM).

A: SO MANY THINGS WRONG with this situation, so few words to explain all of them in detail. Maybe we should start with the fact that your dog is dragging you down the street—and your solution is simply to get a stronger leash. While I agree that equipment can enhance your dog's training, the first thing you must do is seek out a trainer to teach you how to teach your dog to walk politely on leash. But your question was about leashes, and I feel very strongly that there is a proper leash for every dog. And while some functional leashes are decorative, yours is a case of form before function. Attempting to walk a 70-pound untrained dog on the decorative leash you describe is the equivalent of walking her on a piece of linguine. That leash would be better suited to a smaller dog who would never entertain the idea of pulling. In my opinion, the stronger the dog, the wider the leash should be, in order to give you more control. My preference has always been for leather leashes, because they feel good in your hand and, if well made, last longer than leashes made of other materials. I only use leather leashes with bolt or lobster claw attachments, never "parrot" or pressure-type clips. Since we're doing a leash makeover, we might as well address the collar issue, too. Do yourself a favor and save the skinny collar your dog is wearing for a special occasion after she's trained. For now you can't go wrong with a flat buckle collar. I prefer leather collars or sturdy quick-release collars, whose width is appropriate to your dog's size. If her head is bigger than her neck, or if she tends to back out of her collar to get free, you would be better off choosing a greyhound/martingale collar. Dogs who overpower and/or outweigh their owners do remarkably well when trained on a no-pull Har-Vest (har-vest.com). It's a staple at my training school! So are retractable leashes. For 25 years, I've used only the Flexi brand (flexiusa.com). Cheaper retractables can cause injury to your dog—and to you. Learn to use it correctly and you'll love it. ●



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HOUSE BEAUTIFUL PROMOTION

NOTEBOOK

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RESOURCES

Prices shown are suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet; (M) manufacturer or distributor; (C) custom by or for designer, unless noted. ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION OR NO LONGER AVAILABLE.

18 COLOR: FROM YOUR TRAVELS

Paint manufacturers: Farrow & Ball; 888-511-1121; farrow-ball.com. Benjamin Moore; 800-672-4686; benjaminmoore.com. Fine Paints of Europe; 800-332-1556; finepaintsofeurope.com. Ralph Lauren Paint; 800-379-7656; rlhome.polo.com.

22 INSTANT ROOM

Interior designer: **Annie Selke**; 413-442-8200; annieselke.com. **Chaise**, 3825-21; **Chair**, 5089; **Neo Wing Bed**, 8605-50; **Neo Wing Chair**; 1905—Lee Industries (M); leeindustries.com.

26 EVERYWHERE WE LOOK

Vintage Saridis klismos chair, courtesy Wright auction gallery—wright20.com. **Anziano side chair**—Donghia (M); donghia.com. **Elgin Major armchair**—Niermann Weeks (T); 212-319-7979. **Swedish chair**—Belvedere Antiques (R,T); 212-979-8548.

60 LUSH LIFE

Pages 60 to 69: Interior designer: **Paul Wiseman**; 415-282-2880. *Landscape architect:* **Thomas Eddy**; 707-838-9289. *Plasterwork*—Terra Briosa-TBC; 415-362-3916. *Breakfast room:* **Oval table** by Dennis & Leen—Shears & Window (T); 415-621-0911. **Chairs**, Sussex—Sloan Miyasato (T); 415-431-1465. **Custom slipcovers**—Laurel Sprigg (T); 415-626-4724. **Fabric**, Red Zanzibar—Bennison (T); 212-223-0373. **Chandelier**, #00-0497—Marvin Alexander (T); 212-838-2320. *Family room/kitchen:* **Sectional** (C)—Richard Andronaco (T); 415-552-9303. **Fabric**, Maya—Cowtan & Tout (T); 212-753-4488. **Armchair** by Rose Tarlow—Shears & Window, see above. **Fabric**, Circolo—Rogers & Goffigon (T); 212-888-3242. **Coffee table** (C)—S.F. Custom Furniture(R,T); 415-243-4101. **Table lamps** (C)—Ed Hardy (R,T); 415-626-6300. *Living room:* **Fireplace surround and columns; millwork; cabinetry**—Curtis Coleman; 415-383-5020. **Sofas; throw pillows** (C)—Richard Andronaco, see above. **Sofa fabric**, Hudson—Cowtan & Tout, see above. **Rug**—Doris Leslie Blau (T); 212-586-5511. **Coffee table**—Therien & Co. (R,T); 415-956-8850. **Floor lamps**, Dandelion—William Lipton (R,T); 212-751-8131. **Side tables**—C. Mariani Antiques (R,T); 415-541-7868. **Fireplace tools**—Yew Tree House Antiques (R,T); 212-249-6612. **Statue; Roman vessels**—Foster Gwin (R,T); 415-397-4986. **Antique textiles** (sofa)—The Lotus Collection (R,T); 415-398-8115. **Candlesticks**—C. Mariani, see above. *Study:* **Sofa; pillows** (C)—Richard Andronaco, see above. **Sofa fabric**, Velours Gascogne—Clarence House (T); 800-221-4704. **Desk chair**, Aubrey—Shears & Window, see above. **Desk** (C)—C. Mariani Antiques, see above. **Étagères**—Cove Landing (R); 212-288-7597. **Rug**—Mansour (R,T); 310-652-9999. **Sconces**, #1648 Pasha—W. Lipton, see above. *Master bedroom:* **Bed**, Everett by Dessin Fournir—Kneedler Fauchère (T); 415-487-6180. **Drapery**, Worsted sheer—Glant (T); 800-884-5268. **Antique textile** on bed—The Lotus Collection, see above. **Tables**—C. Mariani Antiques, see above. **Curtains**, Pandora—Rogers & Goffigon, see above. **Needlework panels**—Mallett (R,T); 212-249-8783. **Bedside lamp**—Lee Calicchio (R,T); 212-588-0841. **Side table**—C. Mariani, see above. **Carpet** (C)—Stark Carpet (T); 415-861-0466. **Benches**, Swedish taborets—Therien & Co., see above. **Candlesticks**—Ed Hardy, see above. *Master powder room:* **Vanity** (C)—Curtis Coleman, see above. **Chair**—Richard Andronaco, see above. **Table lamp**—Charles Fradin Home (T); 818-980-4814. **Triple mirror**, #7231/7XOPT—The French Reflection (R); 310-659-3800. *Dining room:* **Table**—Therien & Co., see above. **Chairs; sconces**—Ed Hardy, see above. **Chandelier**—Amy Perlin Antiques (R,T); 212-593-5756. **Lustreware**, Hispano-Mooresque—Foster Gwin, see above. **Drapery hardware** (C)—Tuell + Reynolds (R,T); 707-669-0556. *Outdoor spaces:* **Lounges; chairs; tables**—Janus et Cie (R,T); 212-752-1117. **Outdoor fireplace**—Tuell + Reynolds, see above. **Table base** (C)—Carlos Campos (T); 408-828-8820.

70 SHIP SHAPE

Pages 70 to 79: Interior designer: **Jodi Macklin**; 301-656-0009. *Architect:* **Anthony Barnes**. *Project manager:* **Daniel Porter**, Barnes Vanze Architects; 202-337-7255. *Landscape architect:* **Richard Wright**, 410-341-9500. *Nautical accessories*—Culpepper & Co. (R,T); 561-837-8090. **Custom window treatments, pillows, cushions**—Everett Design (R,T); 202-966-7912. *Dining room:* **Wall paint**, DKC #51—**Donald Kaufman Color Collection**—The Color Factory (R); 201-568-2226. **Floor paint**, Cotton Balls—Benjamin Moore (M); 800-672-4686. **Drapery fabric**, Stratus by Great Plains—Holly Hunt (T); 202-554-2910. **Dining table**, Pranzo—Crate & Barrel (R,MO); 800-996-9960. **Chairs**—Stuart Kingston (R,T); 302-227-2524. **Chandelier**, Capucine—Niermann Weeks (T); 202-488-1220. **Pond boat**—ABC Carpet & Home (R,T); 212-473-3000. *Kitchen/breakfast area:* **Wall paint**, DKC #51; **paneling, ceiling, and trim**, DKC #38 by Donald Kaufman, see above. **Table**—Cadeaux-Debe Stricklin Antiques (R); 202-333-1653. **Planter**—Tone on Tone Antiques (R,T); 240-497-0800. **Flatware**, Katherine—Pottery Barn (R,MO); 800-922-5507. **Tumblers**—Mikasa (M); mikasa.com. **White bowls**, Apilco Tuileries—Williams-Sonoma (R,MO); 800-541-2233. **Side chairs**, Anziano—Donghia (T); 800-366-4442. **Wing chair** by R. Jones—J. Lambeth (T); 202-646-1774. **Pillow fabric**, Horizon by Victoria Hagan—Hines (T); 202-484-8200. **Hanging lamp**—Urban Archeology (R); 617-737-4646. **Countertops**—Marble Systems (T); 703-204-1818. **Hood**—Viking (M); vikingrange.com. **Backsplash tiles**—Ann Sacks (R,M); 800-278-8453; annsacks.com. **Faucets**, #1010 by Barber Wilsons—Union Hardware (R,T); 301-654-7810. *Family room:* **Wall paint**, DKC #51—Donald Kaufman, see above. **Sofa**, Bayside—Crate & Barrel, see above. **Corner chair**, Umbria—Baker Knapp & Tubbs (T); 202-488-4700. **Table** (on porch)—Gore Dean Antiques (R); 202-625-9199. **Dining chairs** (on porch), Sienna—Smith & Hawken (R,MO); smithandhawken.com. **Drapery fabric**, Summer Square by Victoria Hagan; **pillow fabric**, Horizon by Victoria Hagan—Hines & Co., see above. **Painting** by Mira Hecht—Ralls Collection (R,T); 202-342-1754. **Wall sconces**, Wesley by Palmer Hargrave—Hines & Co. (T); 202-484-8200. *Daughter's bedroom:* **Wall paint**, #759 Madison Avenue, see above. **Drapery fabric**, Marianao; **bedskirt fabric**, Taisha—Osborne & Little (T); 202-554-8800. **Headboard fabric**, Canvastec—Arabel Fabrics (T); 800-759-9808. **Bedspread**—Abrielle Fine Linens (R,T); 202-364-6118. **Print pillow fabric**, Vescovi—Osborne & Little, see above. **Aqua blue pillow fabric**—Abrielle Fine Linens, see above. **Chandelier**—Bella Luna (R); 302-227-0267. **Art**—kathrynleonard.net. *Son's bedroom:* **Paint**, DKC #20—Donald Kaufman, see above. **Carpet**, Tisca—Carpet Impressions (T); 703-761-0606. **Trunk**—Stuart Kingston, see above. **Window shade fabric**, Delphina by Rogers & Goffigon—Cowtan & Tout (T); 202-863-8490. *Front hallway:* **Bench seat fabric**, Cobble Hill—Donghia (T); 800-366-4442. **Long pillow fabric**, Nevis by Rogers & Goffigon—Cowtan & Tout, see above. **Pillow trim**, Frogshell—Samuel & Sons (T); 212-704-8000. **Sconce**, Stanford by Palmer Hargrave—Hines & Co., see above. **Fishing props**—The Pelican Loft (R); 302-226-5080. *Master bedroom:* **Wall paint**, DKC #51—Donald Kaufman, see above. **Steel bed**—Niermann Weeks, see above. **Bedspread**—Abrielle Fine Linens, see above. **Drapery/shade fabric**, Easy Spring by Victoria Hagan—Holly Hunt, see above. **Desk**—Darrell Dean Antiques (R,T); 202-333-6330. **Desk chair**—McGuire, see above. **Desk lamp**—Vivi (R,T); 301-656-5626. **Night table**, custom—Old Town Woodworking (R,T); 540-347-3993. **Wall sconce**—Urban Archaeology, see above. **Rug**, custom—Carpet Impressions, see above. **Art** by Arlene Shechet—Hemphill Fine Art (R,T); 202-234-5601. *Outdoor areas:* **Outdoor furniture**—Janus et Cie (R,T); 800-245-2687.

88 COTTAGE CLASSIC

Pages 88 to 97: Interior designer: **Paula Perlini**; 212-889-6551. *Architect:* **Mark Ferguson**; 212-941-8088. *Mudroom:* **Rug**—Claire Murray (M); clairemurray.com. *Living room:* **Sofa fabric**, Shellscape—Brunschwig & Fils (T); 212-838-7878. **Armchairs**—Louis J. Solomon (T); 212-545-9200. **Armchair fabric**, La Plute Woven—Brunschwig & Fils, see above. **Rug**, Lancaster Stripe—Elizabeth Eakins (M); 212-628-1950. **Hurricanes; demilune table**—John Rosselli (T); 212-593-2060. **Fan**—Brighton Pavilion (R,T); 561-835-4777. *Library:* **Slipper chair; Bridgewater club chairs**—Luther Quintana (T); 718-827-3240. **Club chair fabric**, Sardinia—Summer Hill (T); summerhill.com. **Slipper chair fabric**, Delphine (discontinued), Manuel Canovas—Cowtan & Tout (T); 212-753-4488. **Bamboo table and chairs**—Walters Wicker (T); 212-758-0472. **Rug** (C)—Rosecore (T); 212-415-3900. **Steamer trunk coffee table**—Ann-Morris Antiques (T); 212-755-3308. *Porch:* **Sofa; armchairs**, Seagrass—Walters Wicker, see above. **Sofa and armchair fabric**, Maison de Campagne Woven Plaid—Brunschwig & Fils, see above. **Pillow fabric**, Tennis Anyone—Waverly (T); waverly.com. **Twig coffee table**—Black Whale Antiques (R,T); 860-526-5073. *Outdoor porch:* **Table**, Balmoral—Barlow Tyrie (M); barlowtyrie.com. **Chairs**, Lismore—Del Greco (M); 212-688-5310. **Lantern**—Lamplighter (M); 508-696-9394. *Guest room:* **Beds**—Louis J. Solomon, see above. **Headboard fabric**, Trinidad Cotton Stripe—Brunschwig & Fils, see above. **Rug**, Captivating Khaki—Rosecore, see above. **Lamps**—Fenwick Cottage (R,T); 860-767-1251. *Entry hall:* **Runner**, Selector Blue Star—Rosecore, see above. *Guest room:* **Carpet**, Magnapoint—Rosecore, see above. **Headboard**—Luther Quintana, see above. **Headboard and skirt fabric**, Concarneau—Pierre Frey (T); 212-421-0534. *Daughter's bedroom:* **Au** Kate Hampton—Luther Quintana, see above. **Armch** **window seat fabric**, Nicolette Pinpoint Check—Bru & Fils, see above. **Carpeting**, Duchesne—Patterson, Martin (T); 212-688-7700.

98 FAMILY STYLE

Pages 98 to 105: Interior designer: **Justine Cushing**; 4354. *The Barn living room:* **Swing-arm sconces**—Lamps (R,T); 206-363-1635. **Zebra rug**—McAdoo Ru 802-442-3563. **Carpet**, Nairobi—Stark Carpet (T); 9000. **Linens**—Porthault (R); 212-688-1660. **Quilt**-ard & Greenstein American Antiques (R,T); 212-98 *Master bedroom:* **Wall paint**, Decorators White—Be Moore (M); 800-672-4686. **Throw**—Yarnz (T); 212-8 **Carpet**—Stark Carpet, see above. *The Cottage livi* **Wall paint**, Decorators White—Benjamin Moore, se **Zebra rug**—McAdoo Rugs, see above. **Swing-arm** Hansen Lamps, see above.

106 COASTAL CHIC

Pages 106 to 115: Interior designer: **Jacqueline Derrey** 917-579-6101. *Architect:* **McDonough & Conroy**; 6400. *Living room:* **Wall**, hand-painted by Frank taglione—Dynaflow Studios, 518-672-7592. **Wall tri** White #925—Benjamin Moore (M); 800-672-468 custom—Mike Milillo (T); 212-744-9139. **Sofa fabri** ers & Goffigon (T); 212-888-3242. **Sofa pillows,** Groome (R); 631-204-0491. **Curtain fabric**—Quadr 212-753-2995. **Chairs; fabric**—Summer Hill (T); 212-9 **Stools**—Brady Design (R,T); 631-283-3111. **White stoc balls**—Mecox (R,T); 800-487-4854. **Coral**—Ruzzetti (R,T); 212-327-4281. **Mirror**—Karl Kemp (R,T); 212-2 **Mantel**—A&R Asta (R,T); 212-750-3364. *Kitchen:* **Wal** Italian Ice Green #2035-70—Benjamin Moore, se **Cabinets**—Christopher Peacock (T); 203-862-9333. T Manheim-Ruseau—John Rosselli (T); 212-772-2137. C Homer (R); 212-744-7705. **Bar stool fabric**, Villiers—Frey (T); 212-421-0534. **Chandelier**—Treillage (R,T); 2288. **Yellow vase**—H Groome, see above. *Dining roo* hand-painted by Franklin Tartaglione, see above. **Tab** **rors; lamps; hurricanes**—John Rosselli, see above. C Niermann Weeks (T); 212-319-7979. **Chandelier**, cus designer with Bob Russell; 212-734-7110. **Sideboards** Faison (R,T); 804-282-3736. **Glassware; dinnerware**; l Barneys (R); 212-826-8900. **Sunburst sconce**, custom Russell, see above. **Rug**, sisal—Cornell Carpet & Desig 914-241-1227. *Family room:* **Bridgewater sofa** (C)—Mil llo, see above. **Sofa fabric**—Summer Hill, see above. **fabric** by Lulu DK—Hinson & Co. (T); 212-688-553 **chairs; cocktail table**—Baker (M); 800-592-2537. **Arm fabric**—Summer Hill, see above. **Pillows**—H Groo above. **Throw**—Barneys, see above. **Cube stools**—C (R,T); 212-219-8900. **Sideboard; mirrors**—Mecox, see **Lamps**—The Stalls (R); 404-352-4430. **Window treatm** Design House (R); 631-283-0111. **Rug**—Patterson, Fl Martin (T); 212-688-7700. *Foyer:* **Bench**—SeaCloth (R, 422-6150. **Bench fabric**—Rogers & Goffigon, see above. P H Groome, see above. **Table**—Rodgers Larkin (R); 6 6703. **Vase**—And George (R,T); 434-244-2800. **Rug**—vais Carpets (T); 212-688-2265. *Daughter's room:* **Wall** Linen White #912—Benjamin Moore, see above. **Head fabric**, Bolsena Woven—Brunschwig & Fils (T); 212-83 **Linens**—Casa Del Bianco (R,T); 866-249-9224. **Carpe** terson, Flynn & Martin, see above.

116 KITCHEN OF THE MONTH

Pages 116 to 119: Interior designer: **Erin Martin**; 70 4141. *Architect:* **Michael Layne**; 707-967-9474. *scape architect:* **Roger Warner**; 707-963-1950. **lis**—ShadeTree Canopies (M); shadetreecanopie **Dining chairs** (discontinued)—Pottery Barn (R,MC terybarn.com. **Napkins; Vietri Paprika plates, place** Vanderbilt and Co. (R); 707-963-1010. **Barn vent lamp**—Wick (R,T); 415-863-2002. **KK-B1 sideburner, rotisseri** **Bread Breaker Dual-Fuel Hybrid**—Kalamazoo(M); kal- bgourmet.com. **Pizza oven**, model 1050—Fogazzo (M); fo com. **Refrigerator; icemaker**, Professional Series—Vikin 800-467-2643. **Banquette fabric**, Canvas Weave (solid), Reef (print)—Perennials Outdoor fabrics (T); 888-322-47

CORRECTION

MAY 2007: In "Colorful Room...Colorful Kitchen p. 96, the following credits were inadvertently om ted: **Vintage glass bowls, vases, and goblets**—Th End of History (R,T); 212-647-7598. **Chartreuse an turquoise glass bowls** (on coffee table)—La Cafetiè (R,T); 646-486-0667.

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Prices shown are suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet; (M) manufacturer or distributor; (C) custom by or for designer, unless noted. ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION OR NO LONGER AVAILABLE.

18 COLOR: FROM YOUR TRAVELS

Paint manufacturers: Farrow & Ball; 888-511-1121; farrow-ball.com. Benjamin Moore; 800-672-4686; benjaminmoore.com. Fine Paints of Europe; 800-332-1556; finepaintsofeurope.com. Ralph Lauren Paint; 800-379-7656; rlhome.polo.com.

22 INSTANT ROOM

Interior designer: **Annie Selke**, 413-442-8200; annieselke.com. **Chaise**, 3825-21; **Chair**, 5089; **Neo Wing Bed**, 8605-50; **Neo Wing Chair**; 1905—Lee Industries (M); leeindustries.com.

26 EVERYWHERE WE LOOK

Vintage Saridis klismos chair, courtesy Wright auction gallery—wright20.com. **Anziano side chair**—Donghia (M); donghia.com. **Elgin Major armchair**—Niermann Weeks (T); 212-319-7979. **Swedish chair**—Belvedere Antiques (R,T); 212-979-8548.

60 LUSH LIFE

Pages 60 to 69: Interior designer: **Paul Wiseman**; 415-282-2880. *Landscape architect:* **Thomas Eddy**; 707-838-9289. *Plasterwork*—Terra Briosa-TBC; 415-362-3916. *Breakfast room:* **Oval table** by Dennis & Leen—Shears & Window (T); 415-621-0911. **Chairs**, Sussex—Sloan Miyasato (T); 415-431-1465. **Custom slipcovers**—Laurel Sprigg (T); 415-626-4724. **Fabric**, Red Zanzibar—Bennison (T); 212-223-0373. **Chandelier**, #00-0497—Marvin Alexander (T); 212-838-2320. *Family room/kitchen:* **Sectional** (C)—Richard Andronaco (T); 415-552-9303. **Fabric**, Maya—Cowtan & Tout (T); 212-753-4488. **Armchair** by Rose Tarlow—Shears & Window, see above. **Fabric**, Circolo—Rogers & Goffigon (T); 212-888-3242. **Coffee table** (C)—S.F. Custom Furniture (R,T); 415-243-4101. **Table lamps** (C)—Ed Hardy (R,T); 415-626-6300. *Living room:* **Fireplace surround and columns; millwork; cabinetry**—Curtis Coleman; 415-383-5020. **Sofas; throw pillows** (C)—Richard Andronaco, see above. **Sofa fabric**, Hudson—Cowtan & Tout, see above. **Rug**—Doris Leslie Blau (T); 212-586-5511. **Coffee table**—Therien & Co. (R,T); 415-956-8850. **Floor lamps**, Dandelion—William Lipton (R,T); 212-751-8131. **Side tables**—C. Mariani Antiques (R,T); 415-541-7868. **Fireplace tools**—Yew Tree House Antiques (R,T); 212-249-6612. **Statue; Roman vessels**—Foster Gwin (R,T); 415-397-4986. **Antique textiles** (sofa)—The Lotus Collection (R,T); 415-398-8115. **Candlesticks**—C. Mariani, see above. *Study:* **Sofa; pillows** (C)—Richard Andronaco, see above. **Sofa fabric**, Velours Gascogne—Clarence House (T); 800-221-4704. **Desk chair**, Aubrey—Shears & Window, see above. **Desk** (C)—C. Mariani Antiques, see above. **Étagères**—Cove Landing (R); 212-288-7597. **Rug**—Mansour (R,T); 310-652-9999. **Sconces**, #1648 Pasha—W. Lipton, see above. *Master bedroom:* **Bed**, Everett by Dessin Fournir—Kneedler Fauchère (T); 415-487-6180. **Drapery**, Worsted sheer—Glant (T); 800-884-5268. **Antique textile** on bed—The Lotus Collection, see above. **Tables**—C. Mariani Antiques, see above. **Curtains**, Pandora—Rogers & Goffigon, see above. **Needlework panels**—Mallett (R,T); 212-249-8783. **Bedside lamp**—Lee Calicchio (R,T); 212-588-0841. **Side table**—C. Mariani, see above. **Carpet** (C)—Stark Carpet (T); 415-861-0466. **Benches**, Swedish taborets—Therien & Co., see above. **Candlesticks**—Ed Hardy, see above. *Master powder room:* **Vanity** (C)—Curtis Coleman, see above. **Chair**—Richard Andronaco, see above. **Table lamp**—Charles Fradin Home (T); 818-980-4814. **Triple mirror**, #7231/7XOPT—The French Reflection (R); 310-659-3800. *Dining room:* **Table**—Therien & Co., see above. **Chairs; sconces**—Ed Hardy, see above. **Chandelier**—Amy Perlin Antiques (R,T); 212-593-5756. **Lustreware**, Hispano-Mooresque—Foster Gwin, see above. **Drapery hardware** (C)—Tuell + Reynolds (R,T); 707-669-0556. *Outdoor spaces:* **Lounges; chairs; tables**—Janus et Cie (R,T); 212-752-1117. **Outdoor fireplace**—Tuell + Reynolds, see above. **Table base** (C)—Carlos Campos (T); 408-828-8820.

70 SHIP SHAPE

Pages 70 to 79: Interior designer: **Jodi Macklin**; 301-656-0009. *Architect:* **Anthony Barnes**. *Project manager:* **Daniel Porter**, Barnes Vanze Architects; 202-337-7255. *Landscape architect:* **Richard Wright**; 410-341-9500. *Nautical accessories*—Culpepper & Co. (R,T); 561-837-8090. **Custom window treatments, pillows, cushions**—Everett Design (R, T); 202-966-7912. *Dining room:* **Wall paint**, DKC #51—**Donald Kaufman Color Collection**—The Color Factory (R); 201-568-2226. **Floor paint**, Cotton Balls—Benjamin Moore (M); 800-672-4686. **Drapery fabric**, Stratus by Great Plains—Holly Hunt (T); 202-554-2910. **Dining table**, Pranzo—Crate & Barrel (R,MO); 800-996-9960. **Chairs**—Stuart Kingston (R,T); 302-227-2524. **Chandelier**, Capucine—Niermann Weeks (T); 202-488-1220. **Pond boat**—ABC Carpet & Home (R,T); 212-473-3000. *Kitchen/breakfast area:* **Wall paint**, DKC #51; **paneling, ceiling, and trim**, DKC #38 by Donald Kaufman, see above. **Table**—Cadeaux-Debe Stricklin Antiques (R); 202-333-1653. **Planter**—Tone on Tone Antiques (R,T); 240-497-0800. **Flatware**, Katherine—Pottery Barn (R,MO); 800-922-5507. **Tumblers**—Mikasa (M); mikasa.com. **White bowls**, Apilco Tuileries—Williams-Sonoma (R,MO); 800-541-2233. **Side chairs**, Anziano—Donghia (T); 800-366-4442. **Wing chair** by R. Jones—J. Lambeth (T); 202-646-1774. **Pillow fabric**, Horizon by Victoria Hagan—Hines (T); 202-484-8200. **Hanging lamp**—Urban Archeology (R); 617-737-4646. **Countertops**—Marble Systems (T); 703-204-1818. **Hood**—Viking (M); vikingrange.com. **Backsplash tiles**—Ann Sacks (R,M); 800-278-8453; annsacks.com. **Faucets**, #1010 by Barber Wilsons—Union Hardware (R,T); 301-654-7810. *Family room:* **Wall paint**, DKC #51—Donald Kaufman, see above. **Sofa**, Bayside—Crate & Barrel, see above. **Corner chair**, Umbria—Baker Knapp & Tubbs (T); 202-488-4700. **Table** (on porch)—Gore Dean Antiques (R); 202-625-9199. **Dining chairs** (on porch), Sienna—Smith & Hawken (R,MO); smithandhawken.com. **Drapery fabric**, Summer Square by Victoria Hagan; **pillow fabric**, Horizon by Victoria Hagan—Hines & Co., see above. **Painting** by Mira Hecht—Ralls Collection (R,T); 202-342-1754. **Wall sconces**, Wesley by Palmer Hargrave—Hines & Co. (T); 202-484-8200. *Daughter's bedroom:* **Wall paint**, #759 Madison Avenue, see above. **Drapery fabric**, Marianao; **bedskirt fabric**, Taisha—Osborne & Little (T); 202-554-8800. **Headboard fabric**, Canvastec—Arabel Fabrics (T); 800-759-9808. **Bedspread**—Abrielle Fine Linens (R,T); 202-364-6118. **Print pillow fabric**, Vescovi—Osborne & Little, see above. **Aqua blue pillow fabric**—Abrielle Fine Linens, see above. **Chandelier**—Bella Luna (R); 302-227-0267. **Art**—kathrynleonard.net. *Son's bedroom:* **Paint**, DKC #20—Donald Kaufman, see above. **Carpet**, Tisca—Carpet Impressions (T); 703-761-0606. **Trunk**—Stuart Kingston, see above. **Window shade fabric**, Delphina by Rogers & Goffigon—Cowtan & Tout (T); 202-863-8490. *Front hallway:* **Bench seat fabric**, Cobble Hill—Donghia (T); 800-366-4442. **Long pillow fabric**, Nevis by Rogers & Goffigon—Cowtan & Tout, see above. **Pillow trim**, Frogshell—Samuel & Sons (T); 212-704-8000. **Sconce**, Stanford by Palmer Hargrave—Hines & Co., see above. **Fishing props**—The Pelican Loft (R); 302-226-5080. *Master bedroom:* **Wall paint**, DKC #51—Donald Kaufman, see above. **Steel bed**—Niermann Weeks, see above. **Bedspread**—Abrielle Fine Linens, see above. **Drapery/shade fabric**, Easy Spring by Victoria Hagan—Holly Hunt, see above. **Desk**—Darrell Dean Antiques (R,T); 202-333-6330. **Desk chair**—McGuire, see above. **Desk lamp**—Vivi (R,T); 301-656-5626. **Night table**, custom—Old Town Woodworking (R,T); 540-347-3993. **Wall sconce**—Urban Archaeology, see above. **Rug**, custom—Carpet Impressions, see above. **Art** by Arlene Shechet—Hemphill Fine Art (R,T); 202-234-5601. *Outdoor areas:* **Outdoor furniture**—Janus et Cie (R,T); 800-245-2687.

33 COTTAGE CLASSIC

Pages 88 to 97: Interior designer: **Paula Perlini**; 212-889-6551. *Architect:* **Mark Ferguson**; 212-941-8088. *Mudroom:* **Rug**—Claire Murray (M); clairemurray.com. *Living room:* **Sofa fabric**, Shellscape—Brunschwig & Fils (T); 212-838-7878. **Armchairs**—Louis J. Solomon (T); 212-545-9200. **Armchair fabric**, La Plute Woven—Brunschwig & Fils, see above. **Rug**, Lancaster Stripe—Elizabeth Eakins (M); 212-628-1950. **Hurricanes; demilune table**—John Rosselli (T); 212-593-2060. **Fan**—Brighton Pavilion (R,T); 561-835-4777. *Library:* **Slipper chair**; **Bridgewater club chairs**—Luther Quintana (T); 718-827-3240. **Club chair fabric**, Sardinia—Summer Hill (T); summerhill.com. **Slipper chair fabric**, Delphine (discontinued), Manuel Canovas—Cowtan & Tout (T); 212-753-4488. **Bamboo table and chairs**—Walters Wicker (T); 212-758-0472. **Rug** (C)—Rosecore (T); 212-415-3900. **Steamer trunk coffee table**—Ann-Morris Antiques (T); 212-755-3308. *Porch:* **Sofa; armchairs**, Seagrass—Walters Wicker, see above. **Sofa and armchair fabric**, Maison de Campagne Woven Plaid—Brunschwig & Fils, see above. **Pillow fabric**, Tennis Anyone—Waverly (T); waverly.com. **Twig coffee table**—Black Whale Antiques (R,T); 860-526-5073. *Outdoor porch:* **Table**, Balmoral—Barlow Tyrie (M); barlowtyrie.com. **Chairs**, Lismore—Del Greco (M); 212-688-5310. **Lantern**—Lamplighter (M); 508-696-9394. *Guest room:* **Beds**—Louis J. Solomon, see above. **Headboard fabric**, Trinidad Cotton Stripe—Brunschwig & Fils, see above. **Rug**, Captivating Khaki—Rosecore, see above. **Lamps**—Fenwick Cottage (R,T); 860-767-1251. *Entry hall:* **Runner**, Selector Blue Star—Rosecore, see above. *Guest room:* **Carpet**, Magnapoint—Rosecore, see above. **Headboard**—Luther Quintana, see above. **Headboard and skirt fabric**, Concarneau—Pierre Frey (T); 212-421-0534. *Daughter's bedroom:* **Art**; Kate Hampton—Luther Quintana, see above. **Armcha**; **window seat fabric**, Nicolette Pinpoint Check—Brun & Fils, see above. **Carpeting**, Duchesne—Patterson, F Martin (T); 212-688-7700.

98 FAMILY STYLE

Pages 98 to 105: Interior designer: **Justine Cushing**; 4354. *The Barn living room:* **Swing-arm sconces**—H Lamps (R,T); 206-363-1635. **Zebra rug**—McAdoo Rug 802-442-3563. **Carpet**, Nairobi—Stark Carpet (T); 9000. **Linens**—Porthault (R); 212-688-1660. **Quilt**—ard & Greenstein American Antiques (R,T); 212-98 *Master bedroom:* **Wall paint**, Decorators White—Be Moore (M); 800-672-4686. **Throw**—Yarnz (T); 212-86 **Carpet**—Stark Carpet, see above. *The Cottage livin* **Wall paint**, Decorators White—Benjamin Moore, se **Zebra rug**—McAdoo Rugs, see above. **Swing-arm** Hansen Lamps, see above.

106 COASTAL CHIC

Pages 106 to 115: Interior designer: **Jacqueline Derrey** 917-579-6101. *Architect:* **McDonough & Conroy**; 6400. *Living room:* **Wall**, hand-painted by Frankl taghlone—Dynaflow Studios, 518-672-7592. **Wall trim** White #925—Benjamin Moore (M); 800-672-468 custom—Mike Milillo (T); 212-744-9139. **Sofa fabric** ers & Goffigon (T); 212-888-3242. **Sofa pillows**, I Groome (R); 631-204-0491. **Curtain fabric**—Quadri 212-753-2995. **Chairs; fabric**—Summer Hill (T); 212-9 **Stools**—Brady Design (R,T); 631-283-3111. **White stoo balls**—Mecox (R,T); 800-487-4854. **Coral**—Ruzzetti (R,T); 212-327-4281. **Mirror**—Karl Kemp (R,T); 212-2 **Mantel**—A&R Asta (R,T); 212-750-3364. *Kitchen:* **Wal** Italian Ice Green #2035-70—Benjamin Moore, see **Cabinets**—Christopher Peacock (T); 203-862-9333. **T** Manheim-Ruseau—John Rosselli (T); 212-772-2137. **C** Homer (R); 212-744-7705. **Bar stool fabric**, Villiers— Frey (T); 212-421-0534. **Chandelier**—Treillage (R,T); 2288. **Yellow vase**—H Groome, see above. *Dining roo* hand-painted by Franklin Tartaglione, see above. **Tab rors; lamps; hurricanes**—John Rosselli, see above. **C** Niermann Weeks (T); 212-319-7979. **Chandelier**, cus designer with Bob Russell; 212-734-7110. **Sideboards** Faison (R,T); 804-282-3736. **Glassware; dinnerware**; I Barneys (R); 212-826-8900. **Sunburst sconce**, custom Russell, see above. **Rug**, sisal—Cornell Carpet & Desig 914-241-1227. *Family room:* **Bridgewater sofa** (C)—Mil llo, see above. **Sofa fabric**—Summer Hill, see above. **fabric** by Lulu DK—Hinson & Co. (T); 212-688-553 **chairs; cocktail table**—Baker (M); 800-592-2537. **Ar fabric**—Summer Hill, see above. **Pillows**—H Groo above. **Throw**—Barneys, see above. **Cube stools**—C (R,T); 212-219-8900. **Sideboard; mirrors**—Mecox, see **Lamps**—The Stalls (R); 404-352-4430. **Window treatn** Design House (R); 631-283-0111. **Rug**—Patterson, F Martin (T); 212-688-7700. *Foyer:* **Bench**—SeaCloth (R 422-6150. **Bench fabric**—Rogers & Goffigon, see above. H Groome, see above. **Table**—Rodgers Larkin (R); 6703. **Vase**—And George (R,T); 434-244-2800. **Rug** vais Carpets (T); 212-688-2265. *Daughter's room:* **Wal** Linen White #912—Benjamin Moore, see above. **Hea fabric**, Bolsena Woven—Brunschwig & Fils (T); 212-83 **Linens**—Casa Del Bianco (R,T); 866-249-9224. **Carpe** terson, Flynn & Martin, see above.

116 KITCHEN OF THE MONTH

Pages 116 to 119: Interior designer: **Erin Martin**; 7 4141. *Architect:* **Michael Layne**; 707-967-9474. *scape architect:* **Roger Warner**; 707-963-1950 **lis**—ShadeTree Canopies (M); shadetreecanopie **Dining chairs** (discontinued)—Pottery Barn (R,M terybarn.com. **Napkins; Vietri Paprika plates, place** Vanderbilt and Co. (R); 707-963-1010. **Barn vent lamp** Wick (R,T); 415-863-2002. **KK-B1 sideburner, rotisser Bread Breaker Dual-Fuel Hybrid**—Kalamazoo (M); kal ogourmet.com. **Pizza oven**, model 1050—Fogazzo (M); t com. **Refrigerator; icemaker**, Professional Series—Viki 800-467-2643. **Banquette fabric**, Canvas Weave (solid) Reef (print)—Perennials Outdoor fabrics (T); 888-322-47

CORRECTION

MAY 2007: In "Colorful Room... Colorful Kitche p. 96, the following credits were inadvertently on ted: **Vintage glass bowls, vases, and goblets**—T End of History (R,T); 212-647-7598. **Chartreuse a turquoise glass bowls** (on coffee table)—La Cafeti (R,T); 646-486-0667.

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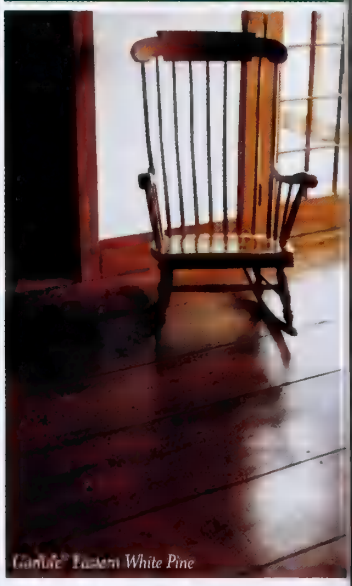
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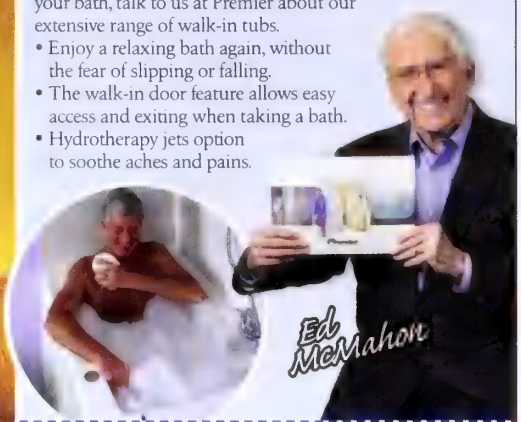
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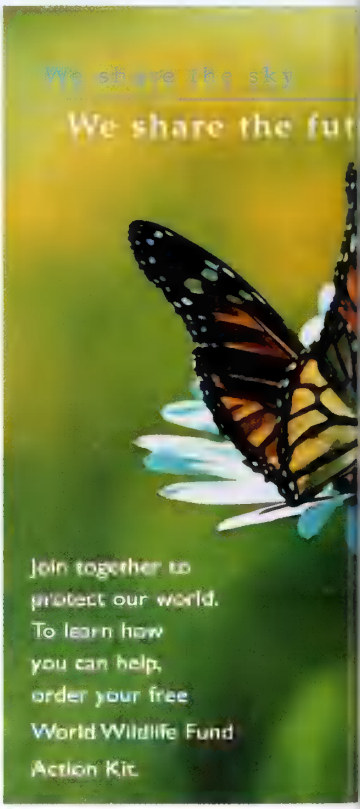
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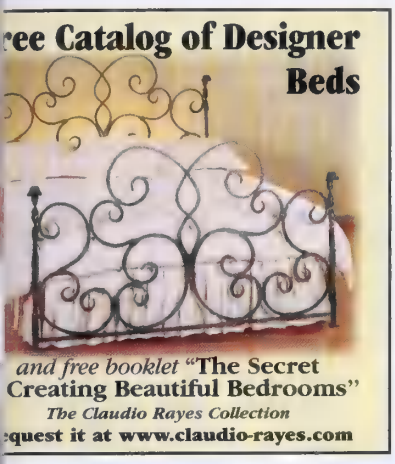
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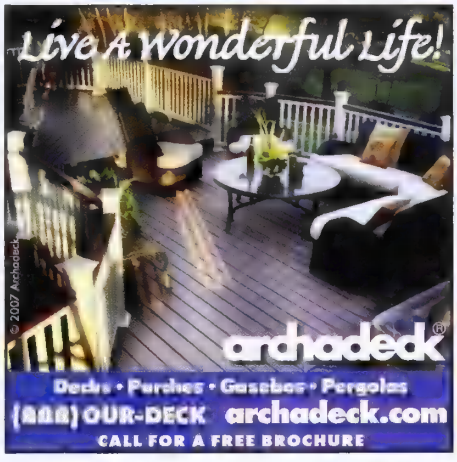

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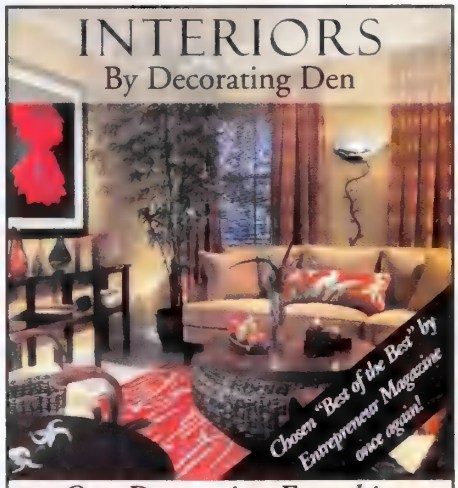

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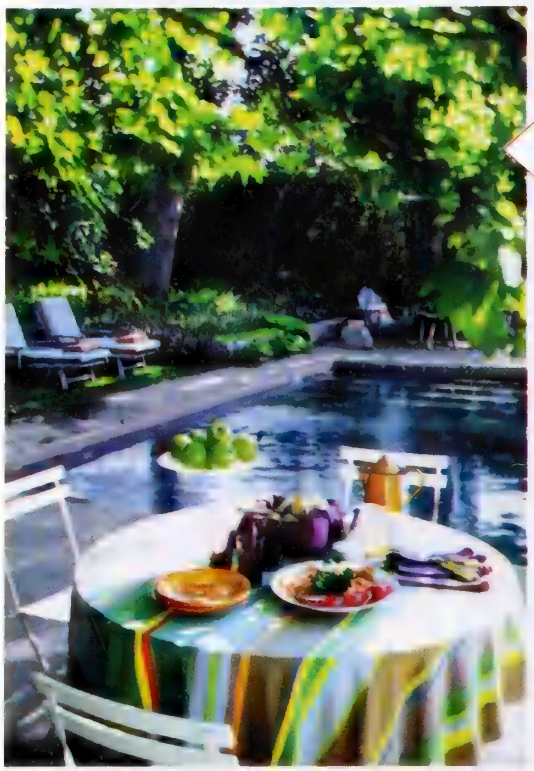

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THE LAST WORDS

How do you make summer entertaining easy and breezy? Mimi Read asks the experts



"I recently did a Mediterranean buffet for a party. I toasted my own pita chips with olive oil, cumin, and fennel seeds. Then I brought my bowl over to a restaurant around the block and they filled it for me with their wonderful hummus. Add a bowl of pistachi nuts, another bowl of olives, and you're done."

MARK EPSTEIN, INTERIOR DESIGNER

"I knew an old gent, now gone but not forgotten. He entertained at his own table and didn't have any help. He would bring a sturdy, lidless picnic hamper, put it at his feet and cover it with a cloth. Into it would go all the dirty first course plates and wineglasses—people would pass them to him. He never needed to get up to clear plates, and it kept the conversation going."

TOM SCHEERER,
INTERIOR DESIGNER

"Instead of place cards, I might buy a stack of Lotto tickets and put one at every place with people's names on them in magic marker. I'll often tie the napkins with long skinny licorice. Dinner is a single dish—maybe a fabulous paella—with the simplest green salad. For dessert, I bring out a platter of ice cream sandwiches, and everyone is so happy!"

PENNY DRUE BAIRD,
INTERIOR DESIGNER

"Have everything prepared before guests arrive. Start with wonderful salted nuts and plenty of chilled Prosecco. Often I'll do a salad Niçoise. For dessert, there's nothing better than fresh summer berries with triple cream poured over them. You can put this menu together in about an hour."

THOMAS BURAK,
INTERIOR DESIGNER



"I like room-temperature food arranged on long skinny platters. Striped dish towels make great napkins—and if they're piqué or waffle-weave, you don't have to iron them. We also have two white enamel drink dispensers with spouts. I fill them with water, lemons, limes, and oranges and keep them outside with glasses next to them—one by the pool and one in the courtyard."

PERI WOLFMAN, PRODUCT DESIGNER

"For killer ambiance, head to the nursery and buy out the potted hydrangeas—or whatever the flowering plant special of the week is. Sit the nasty plastic pots in cheap clay ones, and you're done. Put them everywhere—on the dining table, on your patio steps, on a landing, and around the pool."

ELAINE GRIFFIN, INTERIOR DESIGNER

"Think volume. In summer I usually take my long fan dining table, push it again the wall, and stack up all my vintage plates, bambo silverware, and cotton napkins by the forty. I mak tons of food and serve it up in black iron skillets. Peop feel like they can come ba for seconds or bring their friends. I even love it when they bring their wet dogs."

STEVEN GAMBREL,
INTERIOR DESIGNER


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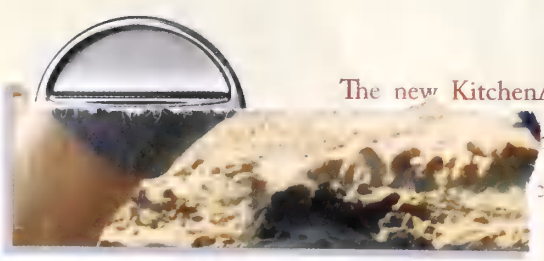
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ly husband says that it's not a barbecue until the firemen
ow up, but I'm not happy to see our dinner go up in flames!"
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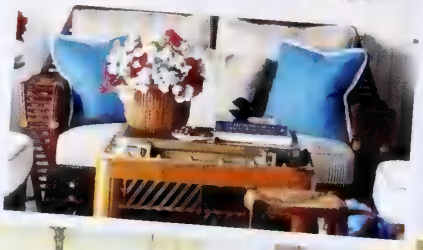
"I'm inspired by so many things...the way a piece of coral looks on a stack of books, the way a throw is folded at the foot of a bed."

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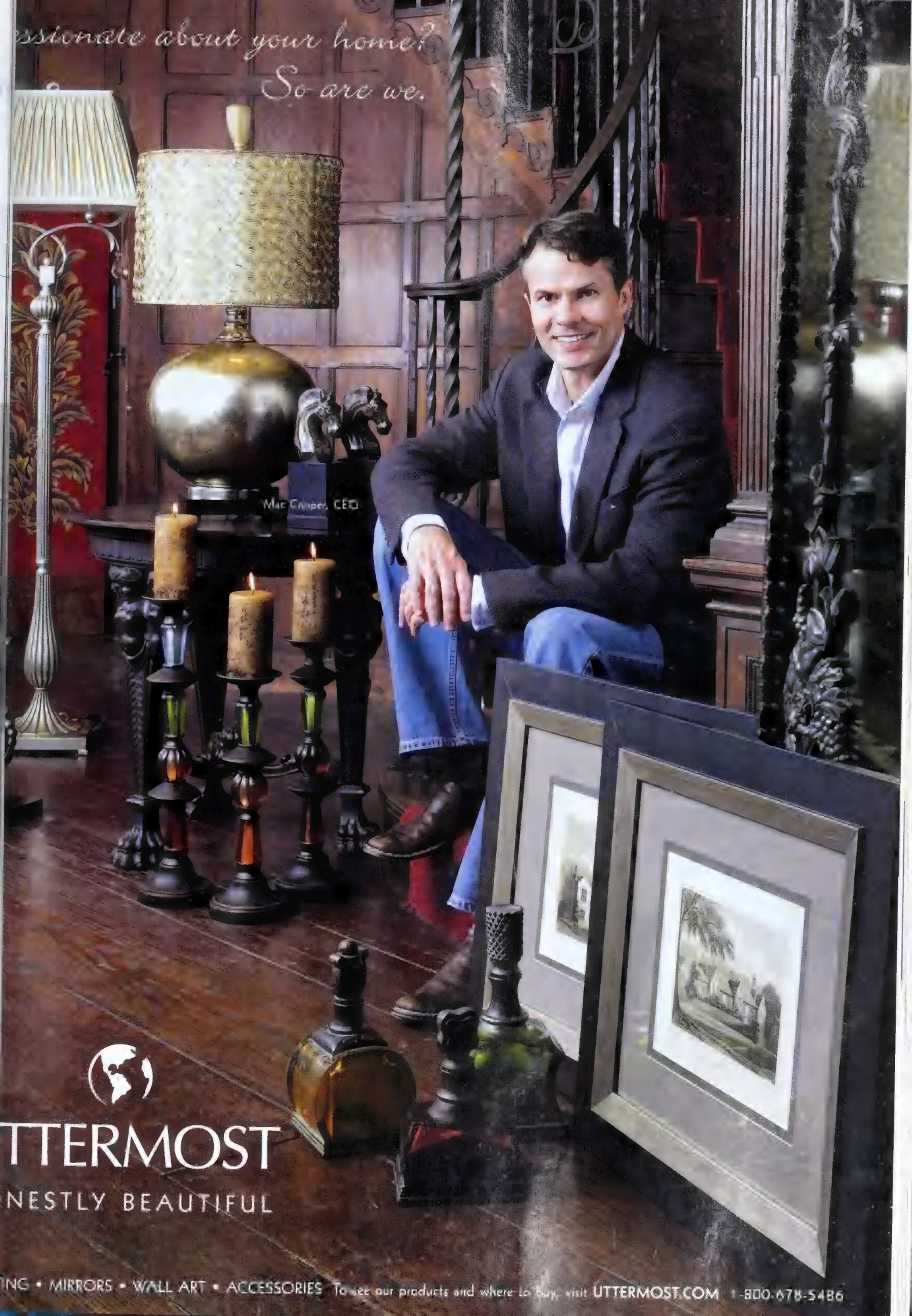
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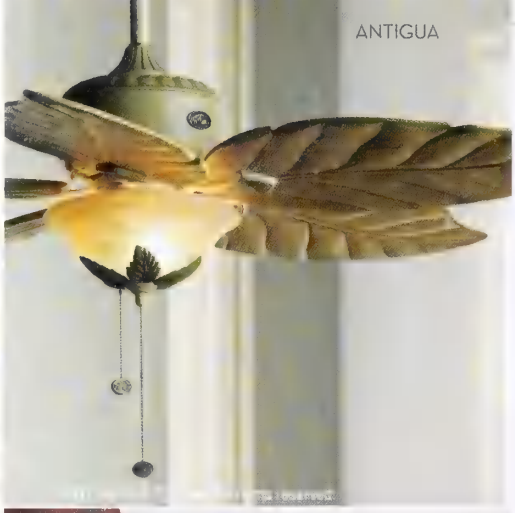

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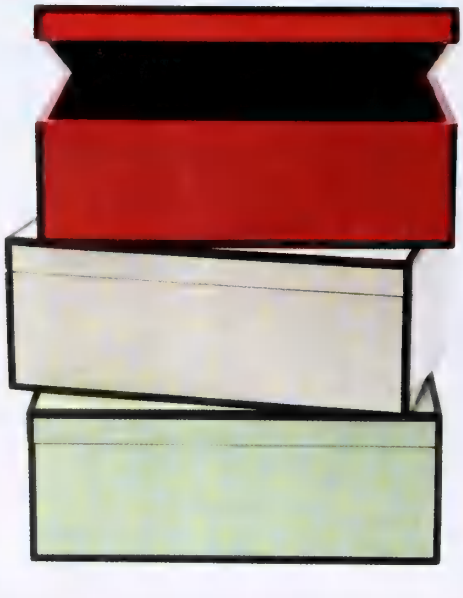
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We love the rope-sling arms the Key Largo chair, $795. Handwoven of natural abacá an ash frame, with a comfort pivoting back. WILLIAMS-SON HOME: 888-922-4108.

2. HOSTESS GIFT
Not the usual salad tongs. TH black melamine Serving Ha $10, were designed by Nigell Lawson to dig right in. NIGEL LAWSON'S LIVING KITCHEN: blisshome.us.

3



4



3. CAKE STAND
Made of sand-cast aluminum the Brilliant Cake Stand, $144, and Server, $42, have a vintage look and would eleva even the humblest dessert. mainecottage.com.

4. SILVER CHEST
Finally, one that isn't mahoga Dazzling is the word for this lacquered chest by Lunt, lined in black velveteen. In re ivory, green, or brown, $145. silvergallery.com.

5



5. CURTAIN
Ready-made curtains rarely l this good. Designed in Franc Clair Foncé, each cotton pai is 53 × 102.5 inches, $150. She in Morgan orange. MIS EN SCI 203-422-0567.

6



6. GAME BOARD
The ultimate travel-size gam board, 10.5 × 7.5 inches close offers backgammon, checker and an old favorite, Snakes a Ladders. By special order onl $2,000. ASPREY: 212-688-1811

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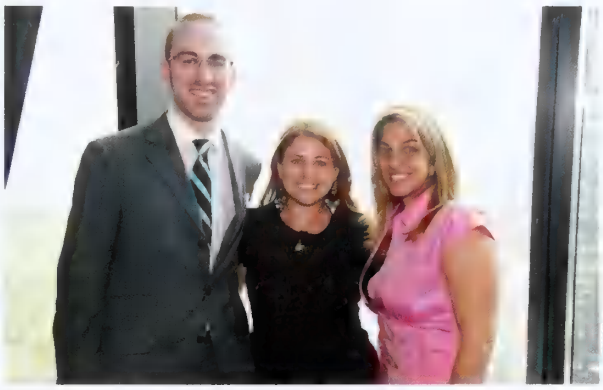
BEAUTIFUL EVENTS

NOTEBOOK

INA GARTEN DAY On May 16th, House Beautiful celebrated Ina Garten Day at the Hearst Tower in New York. Ina Garten, the Barefoot Contessa, who writes a monthly feature in House Beautiful, was the guest of honor at this exciting day that included a Q&A with Editor in Chief Stephen Drucker, and a buffet lunch featuring recipes from each of Ina's five fabulous cookbooks. All-Clad sponsored the event and featured their line of cookware.



Stephen Drucker and Kate Kelly Smith, House Beautiful; Ina Garten; Jayson Brown, Hearst Tower Executive Chef.



Ryan Brown, House Beautiful; Jessica Hansen and Kerrin Albert, Nautica.



Janet Gorgone, House Beautiful; Melissa Shimizu, Mediaedge:cia; Ina Garten; David Levenson and Erica Santos, Mediaedge:cia.



Kate Kelly Smith, House Beautiful; Lisa Callaghan, All-Clad; Ina Garten.

DREXEL HERITAGE House Beautiful's Associate Editor Orli Ben-Dor gave a presentation on "Five Favorite Looks" at the Walter E. Smithe Drexel Heritage store in Lincolnshire, IL.



Tim Smithe and Lori Schwartz, Walter E. Smithe; Orli Ben-Dor, House Beautiful; Karen Stopps and Diane House, Walter E. Smithe.

MEDALLION RUG GALLERY House Beautiful and Medallion Rug Gallery celebrated the launch of the Jean Larette line of rugs at Medallion Rug Gallery in Palo Alto, CA.



Pejman Nozad, Medallion; Katherine Pearson, House Beautiful; Jean Larette, City Collection's rug designer; Aryan Davachi, Medallion.

COLOR FROM THE GARDEN

What could be more beautiful than the colors of a bud, a blossom, a leaf? Step into the garden with our designers for a little inspiration. BY CHRISTINE PITTEL



When designer Kendall Wilkinson wants to warm up a room, she paints the trim in Benjamin Moore's Linen White 70, a warm, creamy white. It gently sets off the blue walls in this bedroom.



KENDALL WILKINSON
BENJAMIN MOORE
JET STREAM 814
LINEN WHITE 70

"This is a cool shade that wavers between blue and lavender, a color you see in delphinium and hyacinth. It reads as blue on the wall, but the lilac undertones warm it up and make it more soothing. I used it in a master bedroom with a view of San Francisco Bay, and on a sunny day it's almost robin's egg blue. In the fog it turns a soft blue-gray."

RANDALL BEALE
BENJAMIN MOORE
PEONY 2079-30

"Why not paint a powder room in the hot pink of a Gerber daisy? There's nothing more chic than hot pink walls with a white marble floor and countertop. I would use this in high-gloss lacquer, because it's all about shine today."

MICHAEL WHALEY
BENJAMIN MOORE
CEDAR GROVE 444

"In my cutting garden I have morning glories climbing over a lattice obelisk painted this wonderful silvery sage green. Gertrude Jekyll always painted her garden furniture this color—an interesting change from white. It reminds me of lavender leaves, which takes me right to the south of France, and who would want to be anywhere else?"

KENNETH BROWN
BENJAMIN MOORE
STRAW 2154-50

"If you look into a calla lily, you'll see those little pollen stems in exactly this color—a golden yellow with a little apricot and peach to take off the edge. Pure yellow walls can start bouncing off each other and bounce you right out of the room. This is more subtle, and would work equally well in a modern space or a French country living room."

DAN CARITHERS
BENJAMIN MOOR
BRAZILIAN BLUE

"Plumbago has t
flowers, like phl
and they're
purplish blue,
which has a cool
effect in a garde
as well as a roon
It's the prettiest
color, so intense
An intense color
can still be soft a
long as it has a fe
shadows in it. T
is a peaceful, lat
evening blue."

USE THE HB PAINTBRUSH AT HOUSEBEAUTIFUL.COM TO TRY HUNDREDS OF COLORS!

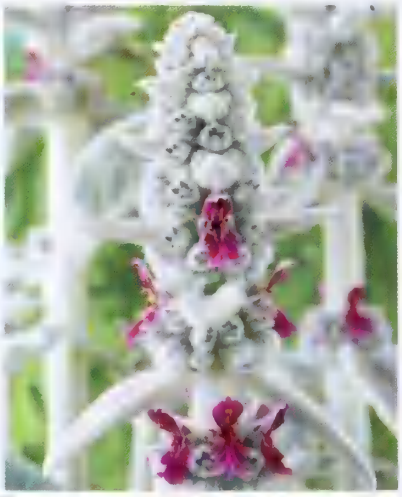
Wild Blueberries

Rich almonds. And new golden flakes with a lighter crunch.
It's the select ingredients that make our cereal taste so special.
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Select Ingredients Post Selects



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turally and artificially flavored.



In a Boston living room, designer James Swan matched the color on the walls to the pale gray-green of lamb's ears and painted the trim a Pratt & Lambert POR2343 FB, subtler than a stark white.



JAMES SWAN **PRATT & LAMBERT PEARL WHITE 29-29** AND **ROSA LEE 1-13**

"I wanted that milky gray-green you see on lamb's ears, with an undertone of silver as the light hits it. Even in winter, it keeps that ethereal, dreamy feeling. And one day I'm going to find a place for the pink, because I love the combination of pink and gray-green."

ANN DUPUY **FARROW & BALL PINK GROUND 202**

"This is a very serene pink, the color of an old French rose called Cuisse de Nymphe, which translates as the thigh of a nymph. So charming. And everybody looks good against pink—that's why men wear pink shirts."

PATRICIA HEALING **BENJAMIN MOORE FRENCH LILAC 1403**

"My wisteria never bloomed until this year, when it went absolutely crazy and gave me a whole new way of looking at lavender. There's no reason why you couldn't use this pale lilac in a living room, with brown and white fabric, or navy blue. Very sophisticated."

AMY LAU **BENJAI MOORE RUMBA ORANGE 2014-2**

"It looks just like those dancing orange nasturti that climb and and ramble all the garden. But only use it in a dose, as an acce color behind a or on a wall in a beach house, à Barragán. Othe wise it would be overpowerin

S. RUSSELL GROV **PRATT & LAMBE MOSS GREEN 16-**

"This is a grea mossy green, v soft because c all the gray in There's nothi softer on bare f than a carpet moss. It feels li kitten fur. Anc you don't need mow it."

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THERE'S NOT ENOUGH ART IN OUR SCHOOLS.

NO WONDER PEOPLE THINK

CARAVAGGIO

IS A GUY ON THE SOPRANOS.



If you're looking for Caravaggio, you're very, very cold

It's hard to believe. Here's a 16th-century Baroque master whose bold naturalistic painting style first created a sensation, then a movement. A guy whose life was filled with the turbulence and excess of more than a dozen Mario Puzo novels. This guy who, while troubled, ultimately found redemption and immortality in his art. But does the average kid on the street even know who Caravaggio is?



A self-portrait of Caravaggio as Bacchus. Honestly, he wouldn't last 10 minutes on The Sopranos

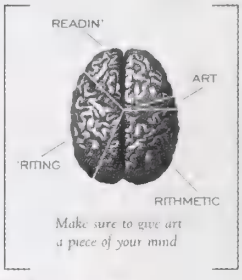
Fuhgedaboudit.

Too bad. Especially when you consider how much our children can learn from the conflicted life of a great artist like Michelangelo Caravaggio.

He grew up in less than ideal circumstances. Most of his family died in the plague. Much of his youth was misspent on the mean streets of Rome. And as a young artist he struggled for years to make a living. He was angry. Yet the angry contrast between light and darkness in his work is the very reason why it now hangs in countless museums around the world.

If nothing else, it's a case study of the importance of having art as an outlet. Unfortunately, one we're fast removing from our kids' lives.

If the arts are indeed a vital part of your child's education (and studies show you believe they are), then you should demand his or her fair share. To find out how to help, or for more information about the benefits of arts education, please visit us at AmericansForTheArts.org. Because, as Caravaggio would tell you, life without art is torture.



Make sure to give art a piece of your mind

ART. ASK FOR MORE.

Ad Council

For more information about the importance of arts education, contact www.AmericansForTheArts.org.

AMERICANS for the ARTS

INSTANT ROOM NATHAN EGAN

Super-subtlety is what Rogers and Goffigon fabrics are known for. We asked designers Wa Nathan and Carol Egan to show you how to combine them and still keep a room interestinc



Wayne Nathan and Carol Egan of New York–based NathanEgan Interiors propose a soft take on the study. Sophisticated, not stuffy—no wood paneling here. To put your ideal room together, see our planners on pages 26 and 27.



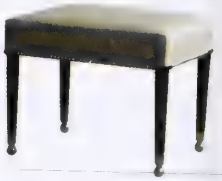
SOFA

1. PELOTON goes on the Palmer Sofa by Roman Thomas. "O large piece of furnitu you want something light," Nathan says.



CHAIR

2. BIARRITZ on the E Chair by Roman Tho adds a dose of color.



BENCH

3. Introduce a graphi element by putting DREAMCOAT on Rom Thomas's Dover Benc



CABINET

4. To add depth to the Hannover Cabine by Roman Thomas, upholster the doors w HORSEHAIR I.



START HERE. "As curtains, this pattern goes quiet. If you're looking for a more graphic statement, put it on a long bench or banquette," Carol Egan says of Dreamcoat [in Ruben], a versatile stripe. "It also works as wall upholstery in a children's bedroom." And because it's 100 percent linen, Wayne Nathan adds, "not only is it bold and graphic, but practical, too."

ROGERS & GOFFIGON: 203-532-8068

SOLIDS

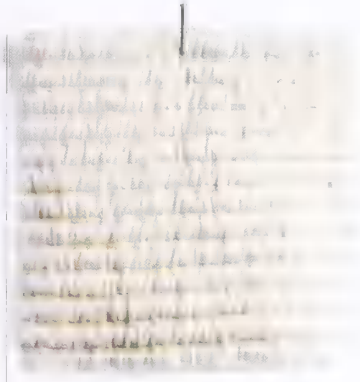
Add one from this category



1. On a large piece of furniture, linen PELOTON [in Breakaway] makes a versatile background for colorful throw pillows. ROGERS & GOFFIGON: 203-532-8068.



2. GOOSEYE's pattern [in Lake] is so subtle, you can use it like a solid. Mix the cotton/linen with more pronounced patterns. TWILL TEXTILES: 312-828-0088.



3. Though also great for upholstery, try cotton GIGLIO [in White isa] as Roman shades. C&C MILANO THROUGH HOLLAND & SHERRY: 800-223-6385.

TEXTURES

Add two from this category



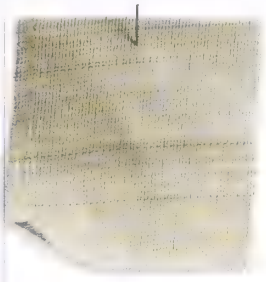
1. Mostly cotton with a touch of cashmere, BIARRITZ [in Fountain] is luxurious, but not precious—you can even use it on dining chairs. ROGERS & GOFFIGON: 203-532-8068.



2. BECHAMEL [in Mantis], 100 percent wool, drapes beautifully for an elegant bed skirt. ROGERS & GOFFIGON: 203-532-8068.



3. This glossy leather, LUXE CALF [in Waterfalls], pairs well with both wood and white furniture. EDELMAN: 800-886-8339.



4. HORSEHAIR I [in Birdstone] adds dramatic texture. P.S. A little goes a long way. ROGERS & GOFFIGON: 203-532-8068.



START HERE "Traditional plaids can be very dark. This is light and modern—and has a beauti hand," Egan says of the wool Benderlock [in Balca which tweaks a classic design. "It has a nice scale; the colors are rusty and silvery," Nathan says. "I'd like to use it on a large ottoman with nailheads."

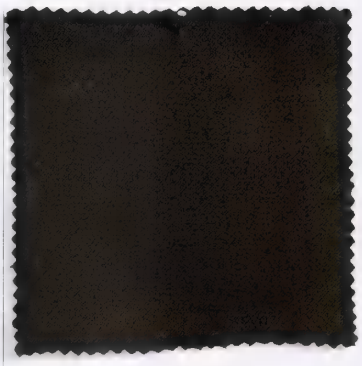
ROGERS & GOFFIGON: 203-532-8068

SOLIDS +

Add one from this category



1. NathanEgan uses WOOL FLANNEL [in Harvest] for wall upholstery and armchair skirting. "It looks chic and crisp," Egan says. HOLLAND & SHERRY: 800-223-6385.



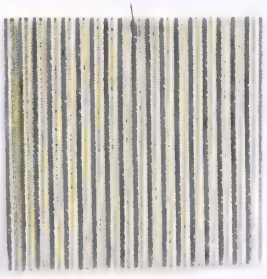
2. With its rich color, BECHAMEL [in Darjeeling] works best in small doses. Try it as a seat cushion with a contrasting welt. ROGERS & GOFFIGON: 203-532-8068.



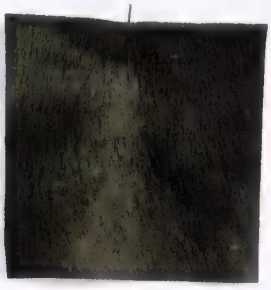
3. GOOSEYE [in Natural] helps colors stand out. "This fabric rea has a grounding effect in a room Nathan says. TWILL TEXTILES: 312-828-0088.

TEXTURES +

Add two from this category



1. CHICAGO by Kvadrat [in 729] works for pillows or accent furniture like a stool. Egan suggests experimenting with the cotton stripe to create a patchwork. MAHARAM: 800-645-3943.



2. CAVALLINI [in Swamp] will really pop in a room. NathanEgan often uses it to wrap buckets for umbrella stands. EDELMAN: 800-886-8339.



3. Touchably soft, wool KANTHA [in Ivory] begs for a home on a comfy sofa. NIGEL ATKINSON: nigel-atkinson.co.uk.



4. The durability of HORSEHAIR I [in Sm Jones] makes this a go choice for dining and desk chairs. ROGERS GOFFIGON: 203-532-8068.

PRODUCED BY ORLI BEN

two days 2 do

Paving a Patio. Whether you want to expand your entertaining area or add a relaxing retreat, a patio will enhance your home and landscape, providing hours of enjoyment. In a soft-set paved patio like the one shown here, stones are set on a base of compacted sand and gravel, and the joints filled in with sand. Since no concrete is used, you can begin one day and finish the next, making this a perfect two-day do-it-yourself project.

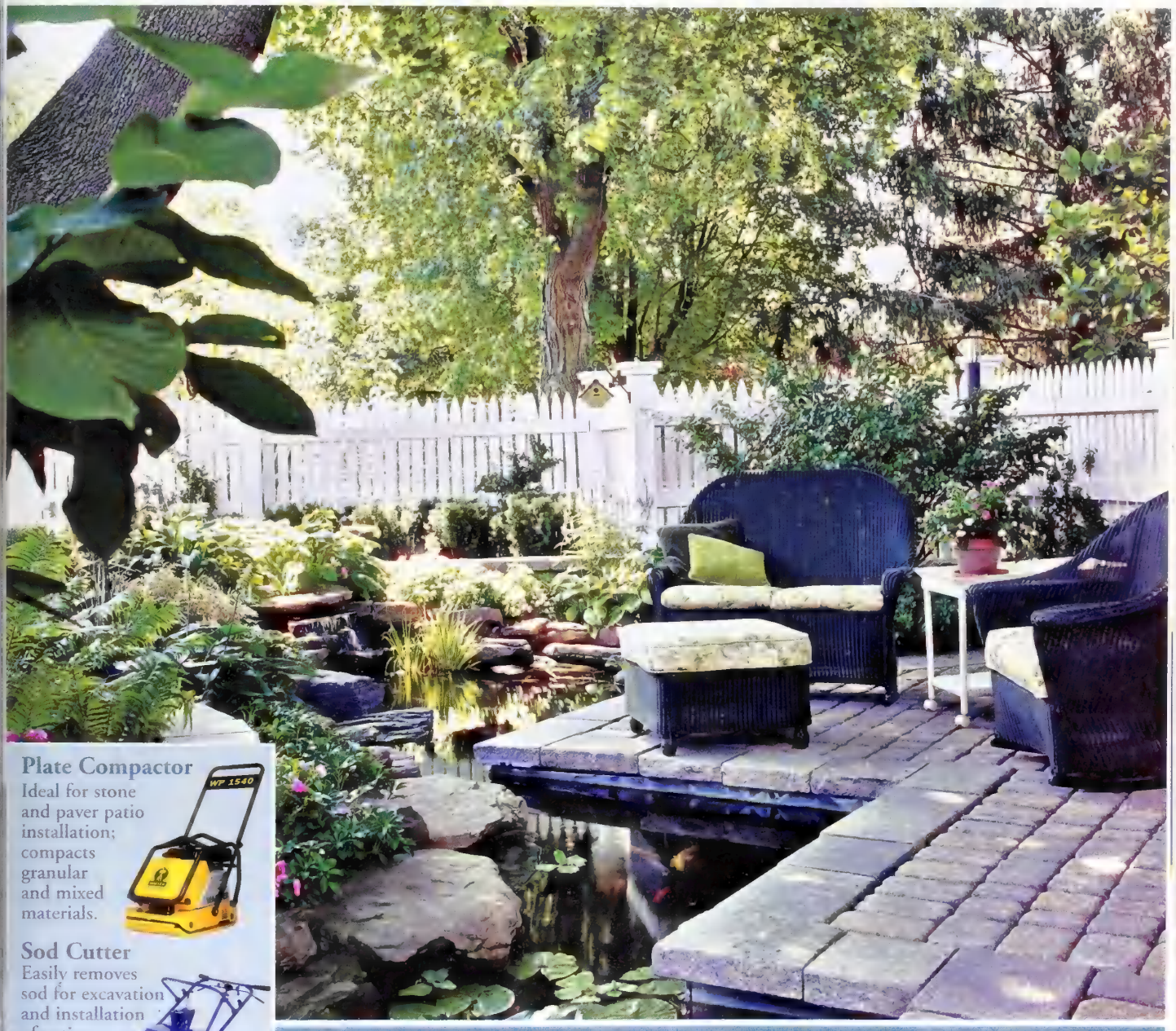


Plate Compactor
Ideal for stone and paver patio installation; compacts granular and mixed materials.

Sod Cutter
Easily removes sod for excavation and installation of patios.



PAVING TOOLS. You'll find everything you need to get the job done at The Home Depot, including pavers in an array of sizes, colors, and shapes so you can design a patio that matches your individual style. We offer one-stop shopping for all your supplies. Our Tool Rental Center has a wide selection of top-quality tools. And our knowledgeable associates will show you how to operate them for professional results. Visit www.homedepotrents.com to find the Tool Rental Center nearest you.

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1


2


3


4


5

The first step in building your patio is deciding upon the look you want. You'll find ideas and inspiration in The Home Depot's book, *Patio Designs for Living*. For in-depth how-to advice, turn to our *Patios and Walkways 1-2-3* book, or view our online workshop at www.homedepotclinics.com.

PATIO PLANNING

As with any project, careful planning and preparation are the keys to success. For the perfect patio, form should follow function. Select materials with location in mind. Make sure they fit with your home and surrounding landscape and are durable enough for your local weather conditions. Sketch out your plans to scale before laying down lines.

STEP ONE

Rent a sod cutter to remove any sod from the patio area and dig to a depth of 8–9 inches. Patios should slope away from the house—typically ⅛–¼ inch per foot. Lay down landscape fabric and fill with gravel.

STEP TWO

Install edge restraints using your layout lines as a guide. Make sure to use restraints designed for paving and follow the manufacturer's directions. Build a 4-inch compact base using a plate compactor available at The Home Depot Tool Rental Center. Test compaction by driving a landscape spike into the gravel with a 3lb. sledgehammer. The gravel should hold firm.

STEP THREE

Add 1½ inches of sand. With a 2x4 and a piece of plywood, make a screed that fits between the edging to smooth and level the sand. Draw the screed back and forth until the sand is smooth.

STEP FOUR

Lay the pavers in your desired pattern, embedding each one with a rubber mallet. Check your alignment frequently and make any corrections before continuing.

STEP FIVE

Embed pavers in the sand with a plate compactor. Sweep sand over the stones with a broom to pack the joints between the pavers, then tamp again. Repeat sweeping and compacting until the joints are full.

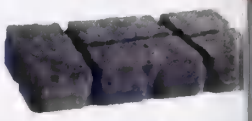
FINISH & FURNISH

Visit The Home Depot for a wide selection of outdoor furniture. And be sure to stop by the garden center for some finishing touches. Then, just sit back and enjoy the view.

Note to the Reader: Due to differing conditions, tools and individual skills, The Home Depot assumes no responsibility for any damages, injuries suffered or losses incurred as a result of attempting to replicate this paving project. We always recommend that you check with authorities to ensure that any home improvement project complies with all applicable local codes and regulations. Always read and observe all of the safety precautions provided by any tool or equipment manufacturer, and follow all accepted safety procedures.

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Tools:
Broom
Dust mask
Garden rake
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Landscape spike
Level
Paver splitter
Plate compactor
Plywood-and-2x4 screed
Rubber mallet
Safety glasses
Shovel
3-pound sledgehammer
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NOTEBOOK

NOTEWORTHY EVENTS, OPPORTUNITIES AND PRODUCTS

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EVERYWHERE WE LOOK GARDEN STOOLS

In bedrooms, living rooms, and shady patios...seats with history. BY CAROL PRISANT



Brilliant blue and white patterns based on ancient designs are often painted on modern reproductions.

The faux nailheads encircling barrel-shaped seats are called "bosses," and suggest actual kegs.

Pierced decorative emblems on the sides or top allow hot gases to escape during firing in the kiln, such as this model from plantationia.com for $725.

Sometimes genuine (or fake) reign marks are painted in Chinese characters on the base. The words Made in China, however, are often a guarantee of recent vintage.

A LITTLE BACKSTORY

Chubby, perhaps, but ever-versatile. Ceramic garden seats have been used as footstools, pull-up tables (heavy ones), nicely waterproof plant stands and, yes—a place to rest outdoors—for centuries. Today, when they aren't hiding under ferns, you'll find them in dressing rooms, dens, luxury living rooms, or sunning—in fat little flocks—around the pool. Endlessly adaptable and adorably plump, these ceramic seats are the equivalent of garden gnomes, but ones well worth inviting inside.

I'm suddenly seeing so many ceramic garden seats in catalo and stores. Are they a fad?

Not unless you like your fads practically ancient. The st you're noticing are the original decorating perennial. Sin least the 17th century they've been found in serene Chi gardens; later, in palm-filled Victorian conservatories; and 21st-century living rooms. Their tops are the perfect siz cigarette boxes, lighters, and ashtrays, which is why in the 1 they were so often referred to as "cigarette tables."

Why do so many garden seats have Asian design features?

Because they first appeared in China, the birthplace of celain. By the 19th century, though, when they were expo in huge numbers to Europe, they arrived painted to im elaborate and colorful cloisonné enamels. This was a Euro

SEE GARDEN STOOLS IN THIS ISSUE!
PAGES 70 + 92



QING DYNASTY CHINESE

Courtly scenes and meandering florals in vibrant greens, pinks, and blues are typical of vintage 19th-century garden seats created for export. Note the detailed wisteria and vivid bird as well as unique metal handles. For a matching pair, $3,500 (estimated) at Christie's Paris.



CONTEMPORARY

A garden seat with a sense of humor: the $550 Cadiz stool is cast in brilliant white porcelain. What it lacks in ornament it more than makes up for in customized comfort. The punched-through handles create maximum portability, and the curious hole in the top is for drainage—to save you from sitting down in a puddle post-summer shower. From nextdoortrends.com.



MONOCHROME

The classic barrel shape and pierced design is pure imitation of a Chinese original. But this modern reproduction is offered in shades that Ming emperors never dreamed of: chartreuse, melon, and white. At $395, it's fresh, reasonably priced, and ready to hide in plain sight. From plantationia.com.

PHILIP FRIEDMAN/STUDIO D (3); COURTESY OF CHRISTIE'S (1)

ıer than Chinese aesthetic, and resulted in all those familiar
e medallion" patterns. From the 1870s until around 1900,
ories in England, like Minton and Wedgwood, produced
ular garden seats in earthenware.

ow you can sit on them, but are they really comfortable?

's be honest. They're small, hard, and too low for our modern
g legs. But three- to twelve-year-olds love them, and you'll
l them particularly useful as extra seating during a party.
'e some cushions ready, though. Or phone books.

they fairly easy to break?

ually, the ceramic used in modern garden seats is thick and
dy. You'd have to be speed-vacuuming to put a significant
o in one. That said, be on the lookout for careless moving
ı or helpful friends who underestimate their heft.

KEEP AN EYE OUT FOR

☐ FINE-QUALITY PAINTING
Most Chinese garden stools are hand-painted, and many Western ones, too. English makers using transfer-printing techniques also produced some desirable pieces.

☐ INTERESTING AND UNUSUAL SHAPES. Though elephants are a bit ho-hum, some English majolica seats were fashioned as birds and animals, and are now quite collectible.

☐ GEORGE JONES MAJOLICA
These seats have a shiny, viscous glaze, are highly detailed, brilliantly colored, and wildly collectible. Minton stools are not as highly sought after; they're often quite flowery, though, and delightfully Brit.

STAY AWAY FROM

☐ A VIVID PEACOCK BLUE PAINT on wannabe "old" rose medallion wares. The dreary color is a dead giveaway that it's not period.

☐ LARGE UNSIGHTLY CHIPS
Though small dings can sometimes be painted out.

☐ CRACKS, especially if you plan to use the piece for seating, although on very prized antiques, fine cracks can be acceptable. In fact, certain old porcelains were so highly prized that some collectors repaired them with gold.

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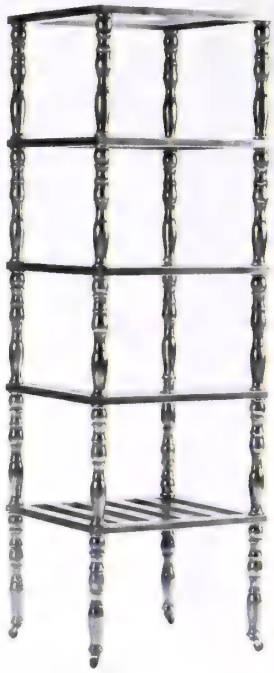
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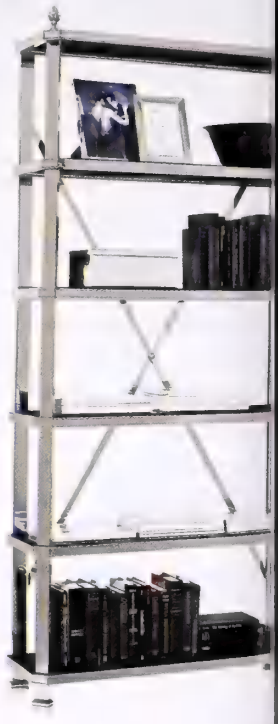
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6. NICKEL & MARBLE, $850. Williams-Sonoma Home wshome.com.

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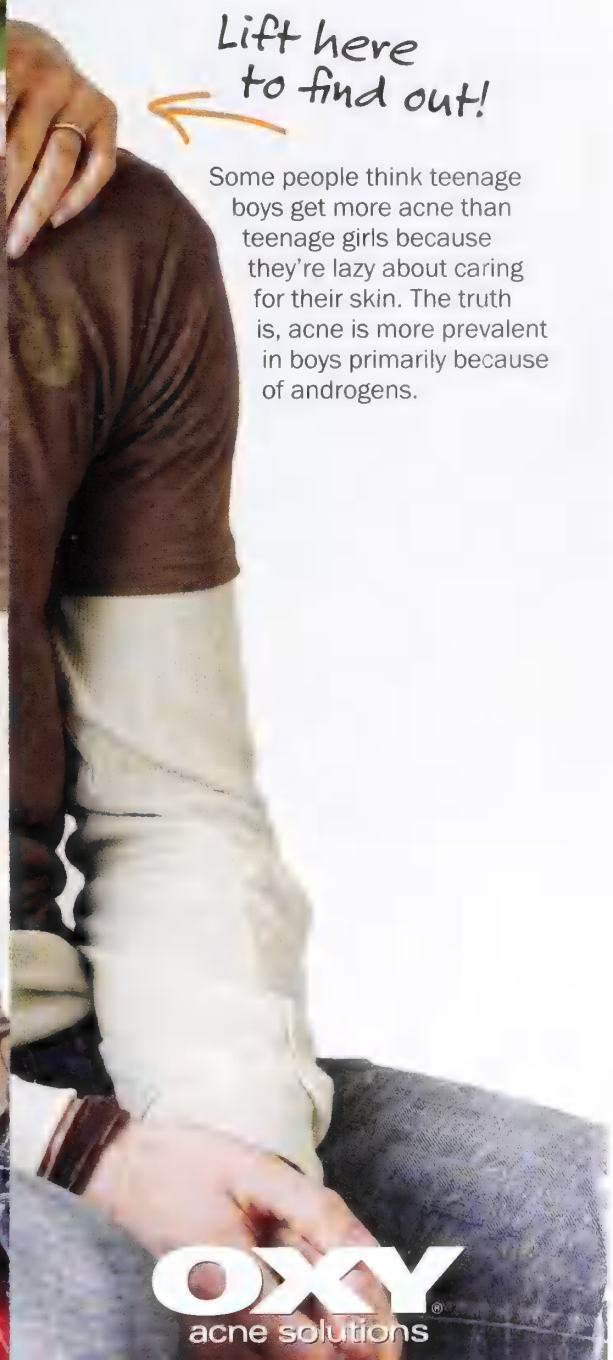


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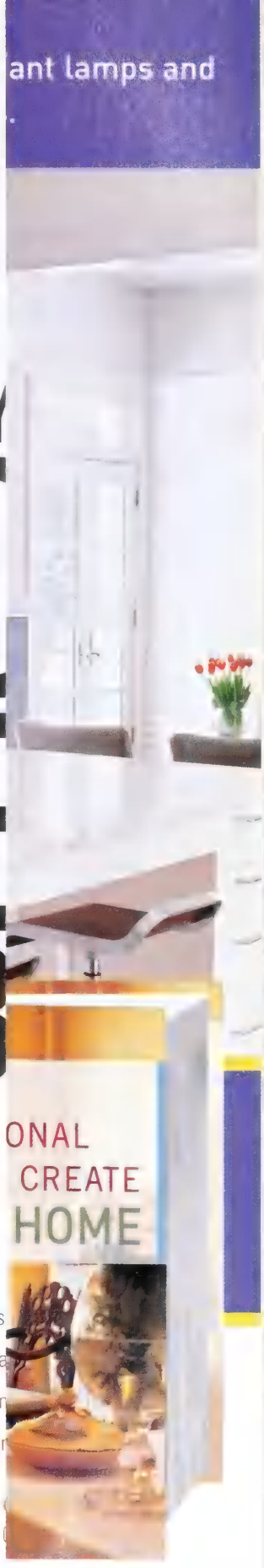
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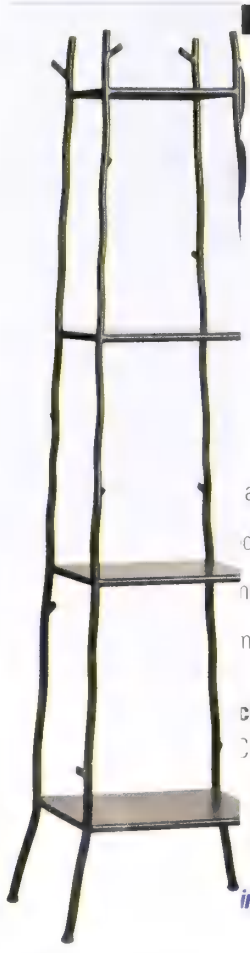
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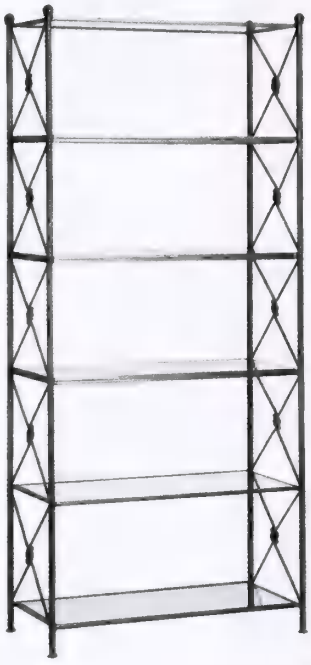


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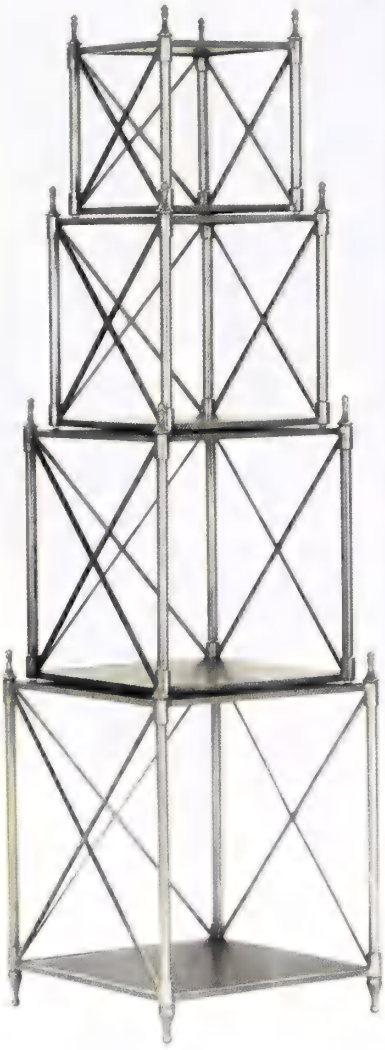
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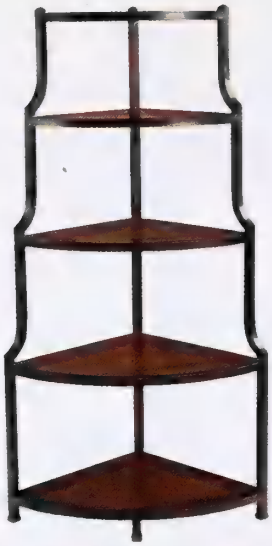
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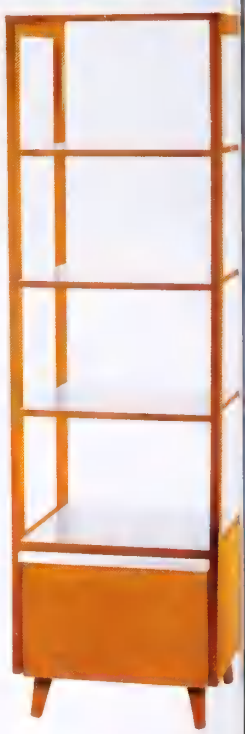
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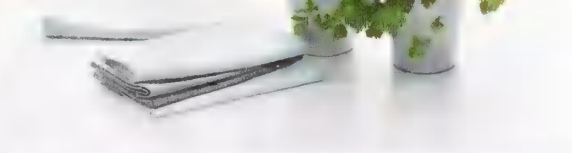
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ABLESCAPE/DISPLAY YOUR COLLECTION

early every surface of designer David Jimenez's Kansas City home (page 70) is artfully ranged. A closer look reveals how you can do it, too



yer and lean otographs against e wall instead hanging them, keep the rangement tight.

ep your palette nple. Nothing is ore powerful than ack and white—th one hit of color.

ray makes ything look richer.

e a vase with a ong silhouette. e one type of stem flower, for impact.

AKE IT YOUR OWN



O DOG VASE, $175; nome.com. Proportion is all. understated ceramic vase with noiserie accents would look best d with tall stems or branches.



ART PRINT, $119; westelm.com. Nature studies from students at the Savannah College of Art and Design are a beautiful and inexpensive alternative to one-of-a-kind photography.



LACQUER BOXES, $68 (small), $90 (large); Jonathan Adler: 877-287-1910. Color is the spark that brings this arrangement to life. Forms that echo each other create interesting rhythms.



CRYSTAL SPHERE, $90 (6"); Aurora by Mitchell Gold + Bob Williams at ABC Carpet & Home: 212-473-3000. Always include one thing that reflects light. This solid crystal sphere also adds a strong shape.

THE DAILY GREEN

Tread lightly on the land, and make it fabulous. BY KENNY GEE



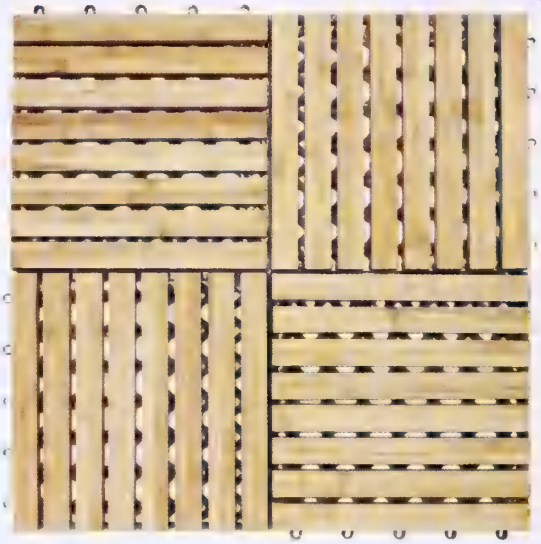
NONTOXIC AND WOW
We were dazzled by the striking patterns and botanical prints in the Poesia Collection by Création Baumann. From silks to cotton blends, the entire range is created with nontoxic dyes, which only makes them more beautiful. At select Niermann Weeks, 410-923-0123, or Création Baumann, 516-764-7431 for other locations.



HOT DRINKS, COOL COLORS
Upgrade your morning cup of Joe. Trade your mug for one of these cappuccino cups, available in eight brilliant colors. Each piece is fired in an energy-efficient kiln with 100 percent nontoxic glazes. Hand-painted rims add a touch of silver. $32 each. terrakeramik.com.



NEED MORE STORAGE?
The oversize blossoms on this eye-catching cabinet have a definite Flower Power charm. That's white laminate on the Kirei doors, made from reclaimed stalks of sorghum grass. Inside: three shelves and two adjustable drawers. Graphic Armoire, $3,995 at iannonedesign.com.



FLOORING THAT SNAPS
Transform a patio—or a kitchen—with waterproof bamboo tiles. Just slide together the recycled-plastic bases for a whole new look in minutes. $5 eac at bamboohardwoods.com.



SIT BACK AND RELAX
It may look like a classic English chair, but this seat is totally 21st century. The frame is sustainable wood and nontoxic glue; the batting and upholstery are organic. Cover with a fabric from the Poesia Collection (above), and you'll be sitting pretty. Sylvia Chair by Cisco Brothers, $1,995 at jaysonhomeandgarden.com.


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ASK THE BAREFOOT CONTESSA/INA GARTEN

Leave it to Ina to take the stress out of grilling. These barbecued ribs won't burn...

Q My family loves barbecued ribs, but I can never get them cooked properly without burning them. Is there a better way to grill ribs?

A My husband says it's not a barbecue until the firemen show up, but I'm not so happy to see our dinner go up in flames! Not to mention, it makes me nervous to cook something so temperamental when I have guests coming over. So I came up with a better way. Marinate the ribs and roast them in the oven until completely cooked. Then throw them on the grill fo the last 15 minutes to get that special outdoor flavor.



Send your questions to INAFORHB@HEARST.COM. Watch Ina on the Food Network's *Barefoot Contessa* (check FOODTV.COM for airtime) or visit our Web site (HOUSEBEAUTIFUL.COM).



BARBECUED RIBS

SERVES 4 TO 6

- ½ cup vegetable oil
- 1½ cups chopped yellow onion (2 medium onions)
- 1 tablespoon minced garlic (3 cloves)
- 1 cup tomato paste
- 1 cup cider vinegar
- 1 cup honey
- ½ cup Worcestershire sauce
- 1 cup Dijon mustard
- ½ cup soy sauce
- 1 cup hoisin sauce
- 2 tablespoons chili powder
- 1 tablespoon ground cumin
- 1½ teaspoons crushed red pepper flakes
- 2 racks St. Louis pork ribs (4 to 5 pounds)

1 For the marinade, heat the vegetable oil in a large saucepan over low heat. Add onions and garlic and sauté for 10 minutes, until the onions are translucent but not browned. Add the tomato paste, vinegar, honey, Worcestershire sauce, mustard, soy sauce, hoisin sauce, chili powder, cumin, and red pepper flakes. Simmer uncovered over low heat for 30 minutes. Set aside half of the marinade for serving. (You don't want the sauce you use for dipping the cooked ribs to touch the raw meat.)

2 Meanwhile, preheat the oven to 350 degrees. Place the ribs on a baking sheet, slather both sides with marinade, and bake for 1 hour.

3 Place the ribs on a charcoal grill and cook for 3 to 5 minutes until one side is nicely browned. Turn the ribs and close the cover of the grill, making sure the vents are open enough to allow airflow, but not so much that there are flames around the meat. Grill the ribs for 10 more minutes, turning if necessary, until both sides are nicely browned. Place the ribs on a platter, brush with more marinade, and wrap tightly with aluminum foil. Allow to rest for 10 to 15 minutes. Slice between the ribs, and serve hot with the reserved sauce for dipping.

SEE MORE GREAT RECIPES AT
HOUSEBEAUTIFUL.COM

I prefer St. Louis ribs, which you can get at the butcher, but large baby back ribs are also delicious.

Marinate the ribs overnight in the refrigerator to give them even more flavor.

Roast the ribs early in the day, refrigerate them, and then put them on the grill as your guests arrive.

A charcoal chimney is the best way to light the coals without the danger or taste of lighter fluid.

Set aside half the marinade and you have your own homemade barbecue sauce. Drizzle across the meat just before serving.



COOKBOOK/DEVON S. FREDERICKS

Like millions of other fans, our reviewer falls under the spell of Clotilde Dusoulier. The Parisi author's new book, *Chocolate & Zucchini*, is based on her hugely successful blog



"I am very much in fav of spontaneity and improvisation. Few things please me mor than to talk to a friend in the middle of the afternoon and casuall ask, 'Why don't you come to dinner tonight?' Once plans are made, I mentally review the contents of my fridge and dream a menu that will be quick to shop for and easy to prepare."

CLOTILDE DUSOULIER



Published by Broadway Books (BROADWAYBOOKS.COM); $19.
ABOVE: Author Clotilde Dusoulier.

Clotilde Dusoulier's extremely popular blog, Chocolate and Zucchini (4.5 lion visitors a month!), was a food world phenomenon I didn't quite underst until I got her new cookbook with the same catchy name.

The title, Dusoulier says, is a metaphor for her cooking style: "Zucc illustrates my focus on healthy and natural eating—fresh produce, artis products, a preference for organic or natural foods when possible, and outrageously priced. And chocolate represents my decidedly marked taste anything sweet in general, and chocolate, glorious chocolate, in particu Although I didn't initially think about it, I later discovered that the two in dients can make quite the happy couple, in both sweet and savory recipes

Inspired by California's fresh and diverse produce when she was livin San Francisco, Dusoulier discovered the happiness to be found in cook shopping, and eating—something she seems to have taken for granted at h in Paris. She writes well, conveying her culinary enthusiasms gracefully, her wide-eyed, innocent style makes the old seem new again. She also took lovely photographs that accompany her simple and charming recipes. In end, I found myself captivated by this very modest and very sincere 27-year- who graciously invites the world to share her table.



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ZUCCHINI CARPACCIO WITH RASPBERRY VINEGAR

Carpaccio de Courgette au Vinaigre de Framboise

SERVES 6 AS A STARTER

- 3 small zucchini, about 1¼ pounds
- 2 ounces semidry goat cheese (log-shaped or round), crumbled or cut in shavings
- 2 tablespoons raspberry vinegar (you can substitute another kind of fruit vinegar if you wish)
- ¼ cup extra virgin olive oil
- 1 tablespoon fresh thyme or 1½ teaspoons dried thyme
- Fleur de sel or kosher salt
- Freshly ground pepper

1 Trim the zucchini and cut it in paper-thin slices using a sharp knife or a mandoline. Arrange in a circular pattern on individual plates. Start from the outside and work your way in, each slice overlapping the previous one. Sprinkle the cheese over the slices.

2 Whisk together vinegar and olive oil in a small bowl and drizzle over zucchini and cheese. Sprinkle with thyme, salt, and pepper. Cover with plastic wrap and let stand at room temperature for 10 minutes before serving.

VARIATIONS Use balsamic vinegar in place of raspberry vinegar, and shavings of Parmesan or crumbled feta instead of goat cheese. You can also toss the zucchini with the rest of the ingredients in a bowl, and serve it as a salad.

VON MAKES THE CARPACCIO

urprisingly tasty combination, especially if the zucchini nes straight from the garden. I sliced the zucchini perfectly thin circles using a Benriner, a wonderful, xpensive mandoline-like gadget that I bought for a ridic- usly complicated recipe years ago. It turns out to be at at slicing all kinds of things that want to be thin and nd, like lemons or carrots or potatoes for au gratin. As I was eating, I found myself making little sandwiches oat cheese pressed between two zucchini slices and drizzled with vinaigrette. This could make a nice hors d'oeuvre as well as a wonderful light salad that would make excellent use of all that garden-fresh zucchini available in late summer.

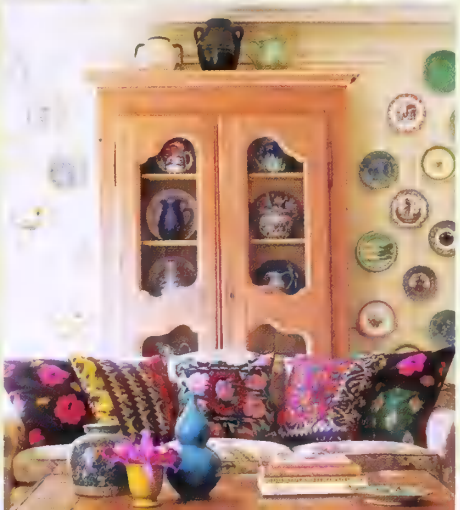
As I mentioned, everything old is new again with Clotilde, including raspberry vinegar. I found a dusty bottle on an equally dusty shelf in my pantry. I must admit, it does make a terrific emulsion with good olive oil, and I've been using it a lot lately on all sorts of summer fare.


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House Beautiful
AUGUST 2007

August is a month for dreaming, not doing, so here's an issue to fill your head with new ideas. Each of our beautiful houses is followed by a Designer's Notebook that shows you the people, places, and things that inspired the decorating. You're in for some wild leaps of imagination. When you're looking for ideas, especially at midnight or during some crazy August thunderstorm, don't forget you always have the new housebeautiful.com. I still can't quite believe our HB PaintBrush, which lets you see a room in nearly 5,000 different colors from four paint companies. Or our room finder: Tell us your style and your colors, and we'll show you rooms that match. And if you're redoing a kitchen, you'll find the newest of the new (like fingerprint-free stainless steel) on our video tours of the huge kitchen show in Las Vegas; we go every year, the way fashionistas go to Paris. Beware: very addictive.

STEPHEN DRUCKER, EDITOR IN CHIEF

inspiration!

A FRENCH FANTASY

SUNFLOWER TOILE, ANGLED CEILINGS, LUSH FLORAL BEDS...A ST. LOUIS TAKE ON A NORMAN CHÂTEAU

MIMI READ: There's such a feeling of softness and intimacy in this house. You just want to wrap yourself in it. Does the intimacy come from the decorating or the architecture?

MARSHALL WATSON: Both, but a lot of it comes from the architecture. It's a 1920s carriage house in St. Louis—a brick structure, with a slate roof in kind of a French Norman style, with elements of Tudor. It's a well-kept secret, but St. Louis is this extensive, magnificent repository of 19th- and early-20th-century domestic architecture.

How big is this place?

About 900 square feet—really tiny. The small scale and the angled ceilings make it feel human and cozy. My client uses it as a guesthouse for her children and grandchildren.

Those angled ceilings are so atmospheric.

When we started, the interior had seven-and-a-half-foot ceilings with angles that you bumped your head on. I had to duck every time I encountered a light fixture. In every room, we blew open the ceilings and took them up to 11 feet for a more soaring sense of space. I wish I could take credit for all the sculptural angles and planes, but they're just a reflection of the roofline. We simply chose to celebrate them.

Combining rustic antiques with refined accessories, Marshall Watson packs a lot of charm into a small sitting room that doubles as a bedroom. Walls upholstered in Cowtan & Tout's Botanique Spectaculaire add a graphic punch, and a tight color palette ties all the elements together. The sleeper sofa is a Watson design.

Tell me more about how the house looked in the beginning.

It was dark and full of large-scale orphan furniture that had been moved in from the main house. My job was to clean up and clarify the architecture and decorate in a traditional vein. My client loves color, trim, texture, and she has a wonderful visceral reaction to beautiful fabrics.

Did her love of fabric inspire you to upholster the walls in the small bedroom that doubles as a sitting room?

Mostly I was inspired by a trip to the Loire Valley. I believe I was the last decorator standing not to have visited it. I stayed in an actual Norman château, a room with beams all around like this one. It was fully upholstered in a French toile in yellows, golds, and creams. That's really where this room, and in fact the whole house, comes from. Throughout the interior we used antique white oak beams as collar ties and roof beams. Yet it is in St. Louis, after all. So though we upholstered this bedroom like a toile room, we used Cowtan & Tout's Botanique Spectaculaire, which has much more of a gutsy American feel to it. It's a sunflower print—sunflowers are everywhere in the Midwest!

Where did you shop for antiques?

The client has an unbelievable collection of heirlooms fro grandmother—really interesting, eccentric pieces with wo ful character. Chris Welsh is the project designer, and he got to go through her basement and attic and choose wh wanted to use. It felt like Christmas morning.

How much natural light does the living room get?

Not that much. That's why all the furniture in the living r has legs. Now normally, you're taught as a designer tha don't want everything on prissy feet. But in this space I wa to keep things light, airy, and transparent. No skirts to the unless absolutely necessary. And in here the emphasis o color palette changes toward yellows, g and sunnier creams, because these c seem to emanate light.

Those hand-painted cabinets in the g kitchen demonstrate again how you can lots of refinement, beauty, and atmosp into tiny spaces.

The diamond shapes and tones of go parchment and golden taupe are ada from an antique Gustavian sideb

And those wonderful stone pavers?

They look ancient, like someone couldn't afford them and l them up from the street. People used to do that in New Y SoHo, and they'd install the old cobblestones in New Je But we didn't steal these! They're new.

Chris, as the project designer, I know you worked closely Marshall on this house. Where did you find that incredible of twin beds—the ones whose headboards are crowned huge hand-painted médallions?

CHRIS WELSH: I hate to disappoint, but they're reproduction seen a similar antique pair in Nantucket many years ago. I'd them in my memory and decided to re-create them here to up an essentially plain bedroom. We had a wonderful woodw in northern New York and an amazing decorative painter, Lowinger, who made them for us. Everything was so carefully pa and glazed and rubbed. You really wouldn't know they're new.

You took great pains to make this small paradise, didn't y

CW: The details are what it's all about. That's the fun part, bec that's where the beauty lies. There are so many little things can do to up the ante.

PRODUCED BY DORETTA SPER



INTERIOR DESIGN BY MARSHALL WATSON
INTERVIEW BY MIMI READ
PHOTOGRAPHS BY NATHAN SCHRODER





Hand-troweled plaster with cut straw mixed in gives the living room walls rough texture and depth. Striping around doors, window frames, and baseboards adds architectural interest. The sofa, covered in a Stroheim & Romann fabric, is from the Marshall Watson Collection. A Cecil Beaton–attributed portrait of the owner's grandmother hangs above the fireplace mantel, designed by McMillan Cabinetmakers.



Watson placed the dining area at the far end of the living room, near a window, to take advantage of the light. OPPOSITE: The diamond-patterned cabinetry in the kitchen was inspired by a Gustavian sideboard. Wall tiles are Jerusalem Gold tumbled mosaic tiles from Urban Archaeology. Backsplash tiles are Lexington Border in Autumn from Alan Court & Associates.







Inspired by French antique beds glimpsed in a Kentucky show, the twin beds were designed by Marshall Watson Interiors, created by CSR Woodworking, and gilded, glazed, and hand-painted by Kay Lawinger. The front green pillows are Ralph Lauren's Marston Gate in sage. The wall paint is a custom glaze by Judy Mulligan, who also did most of the plasterwork and stencil striping in the house.



The master bedroom is small and plain. To infuse it with atmosphere, Watson chose an 1830s English four-poster bed and had it converted to king size. OPPOSITE: Watson mounted a pair of Italian gilded shell brackets above two living room doorways to punctuate the architecture. "You don't have to put moldings everywhere—you can do something like this and it becomes an architectural plinth or a Baroque cartouche," he says.

FOR MORE DETAILS, SEE RESOURCES.



WHERE I GET MY IDEAS: Marshall Watson

inspiration!



1



2



3

1. "I've waited a long time to use this fabric, Cowtan & Tout's **BOTANIQUE SPECTACULAIRE**. One of my all-time favorites."

2. A **SMALL CHINA CABINET** established the scale for all of the furnishings in the project.

3. The Marshall love seat is from the designer's **LAKE COMO COLLECTION** for Lewis Mittman. "I find ideas for the collection when I travel, as well as when I'm working on projects—these clients had great pieces. Good proportions and clean lines never go out of style."

4. The color palette for this table setting was prompted by the romantic memory of a **VACATION IN THE LOIRE VALLEY,** where Watson remembers wisteria framing the open window of a manor house.

5. Watson frequently stops by the Metropolitan Museum of Art to visit the Wrightsman Galleries and the **FRANK LLOYD WRIGHT LIVING ROOM.** "Everything about the room is 'right' and comfortable, even the fact that the windows are below eye level."

6. An inherited portrait attributed to **CECIL BEATON** inspired the formal, but casual, style of the carriage house.

7. KARL FRIEDRICH SCHINKEL was an early-19th-century German architect whose work is "Neoclassicism boiled down to a modern sensibility. He had to have been an influence on Hollywood Regency style."

8. Schinkel favorites include the Neue Pavilion in the park at Charlottenburg and his **c. 1815 SETS FOR *THE MAGIC FLUTE*.**



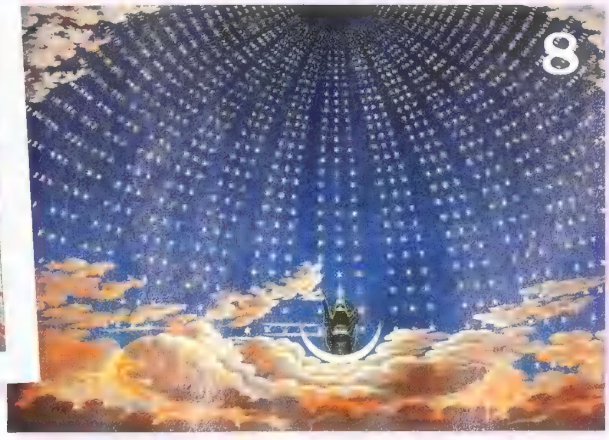


don't forget...

- The Italian Lake Country
- The 14th-century Loire Valley manor house I once stayed in. I walked up a narrow, dark staircase to find a beautiful room lined in yellow toile, even between the ceiling beams
- The way the interior designers Mark Hampton or John Fowler handled curtains and trim details
- Butter yellow
- When you visit any of Palladio's villas, you know why they're so important. Two favorites are Villa Emo and Villa Capra "La Rotonda"
- The painted interiors of Liselund in Denmark
- Château de Vaux-le-Vicomte







inspiration!

THE BOATING LIFE

BLUE AND WHITE AND NAUTICAL IS THE THEME, BUT THIS CHARMING COTTAGE KNOWS WHEN TO STOP



A cozy oval table in the Nantucket boathouse kitchen makes a sit-down breakfast irresistible. OPPOSITE: Pierre Frey's Turenne stripe covers the dining chair cushions and the living room sofa. The exposed rafters and roof boards of the living room were left in their original state to retain the feeling of a circa-1900 fisherman's cottage. Sofa by Bielecky Brothers.

INTERIOR DESIGN BY GARY McBOURNIE
INTERVIEW BY FRANCES SCHULTZ
PHOTOGRAPHS BY CHRISTOPHER BAKER





Kitchen cabinetry was made by Nantucket furniture maker Carter Mitchell. The open grate design allows for ventilation and the concealment of appliances. Simple plank flooring is painted Benjamin Moore's Deep Ocean and spattered in red, white, and blue. Sconces are brass marine fixtures. OPPOSITE: The exterior of the fisherman's cottage, classic Nantucket; antique nautical objects from the owners' collection; an unusual lattice-front antique cabinet holds spirits and barware.







NCES SCHULTZ: **Of the many idyllic ings in New England, this historic rf in Nantucket Harbor must be one e most. And here we are.**

Y McBOURNIE: There's a row of old rmen's cottages that lead out to the of the wharf. Many of them date from 19th century, and if you look at pho- ver the past 100 years, they y haven't changed.

r clients have a house in n, and this little fishing age is used primarily as a house?

mainly as a sort of staging e for the boat and overflow guests.

t kind of boat is it?

inckley Picnic Boat—it's a ld wooden boat, new but s old. The house is really xtension of the boat and nt to look like another ey and stateroom. The hen, for example, is all countertops.

that beautiful lattice that ws ventilation—crucial on ts. Very shipshape.

it is kind of yachtlike. And it lets ide the freezer and the ice maker. the open shelves have a kind of al charm. We didn't want to take o seriously. And then there are the 's bunks as banquettes for a seating , and a sleeping loft that only an old could love. Or someone reasonably rdinated.

of the most literal nautical itera- s is the corner sitting room off the g room. But for the window instead porthole, it really could be a ship's eroom.

bunks we had made right there on island by a great cabinetmaker named ter Mitchell.

sleeping loft is such fun. I bet chil- love it.

loft was already there. We built the ls up a littler higher for privacy.

ks like you left the ceiling and ms as they were. Was that a difficult ision?

se are actually two cottages joined ether. We suffered over it for months, dering about trying to adjust it so it all looked the same, and finally I said, listen, it is what it is. If we start fooling around with this too much it's gonna look fake. And yet we wanted it to be fresh and clean-looking and reflect Now. We didn't want Ye Olde Nantucket. We wanted to build on what was there and maybe exaggerate it a bit. There would never have been bead board in those days, but that takes the cottage a little more into the '20s, '30s, and '40s. The bright crispness of the white walls balances it.

Which brings me to a big point of the story: the sometimes slippery slope of theme decorating and how one gee-gaw too many can put you right over the line into cliché-land.

There is that fine line. At one point we had a lot more flags and things going on and I said, oh no, I think we've gone…

Overboard, to use a nautical term?

So we started removing stuff and found the right level.

In the words of whoever it was: edit, edit, edit. It's like wearing jewelry. If you think it might be too much, it is.

The client wouldn't like that either. We didn't just go out and buy "the look." Their collection of maritime art and nautical objects has evolved over the years, much of it from right there on the island. Our job was to put it together in a fresh way.

How did you treat the floors?

It's just a plank floor painted with Benjamin Moore deck paint and spattered with red, blue, and white. There is a wool rug in the living room, because cotton by the water would mildew. We had to be practical.

Practicality must have been a consideration on the deck, too.

The deck is pretty straightforward stuff. We needed something that wouldn't blow away and would hold up to the weather. Teak furniture and Sunbrella fabric, hydrangeas and geraniums, and there you go.

Your pragmatism is refreshing, and your restraint admirable. I can see how the temptation to over-design must have been there.

I just did what needed to be done and kept the focus on the surroundings, the harbor, and the boat. We didn't want to upstage the reasons we were there for. You don't always need to make a wow statement. It can be wow in its own right.

From the sound of it, I'm guessing you didn't even have to discuss the color scheme, that the blue and white choice was simply understood.

Well it fits, you know, in a cottage down by the water. We weren't going to use hot pink and green.

Although I've noticed a good bit of that, too, in Nantucket.

Yeah, but we just kind of wanted it to settle back into the water.

PRODUCED BY SENGA MORTIMER





THIS PAGE: A sleeping loft is accessed by a ship's ladder. Beds from Leonards Antiques, antique clipper ship weather vane from Peg Wills Antiques; both in Nantucket. OPPOSITE: Painted cast paper works by Nantucket artist Mellie Cooper, through Janis Aldridge, resemble old-fashioned sailor's valentines. Shell vase, shells, and scrimshaw, from the owners' collection. The mahogany campaign chest was found in Paris.















THIS PAGE: A sitting area off the living room cannily resembles ship bunks. OPPOSITE, CLOCKWISE FROM TOP RIGHT: Bouquets in baskets that resemble traditional Nantucket baskets but actually are made in China. A sea coral fan sits on the tiny bedside table in the sleeping loft. On the deck, Crate & Barrel deck chairs and umbrellas keep to the blue and white theme, with splashes of red from Ralph Lauren Home beach towels. Pretty as a postcard: an old Nantucket wharf and its cottages; a sheltered niche on the deck. Ship dioramas and wooden hurricane lanterns are from the owners' collection.
FOR MORE DETAILS, SEE RESOURCES.

WHERE I GET MY IDEAS:

Gary McBournie

Inspiration!

DESIGNER'S NOTEBOOK



1



2



3

1. McBournie drew the color palette for the Nantucket cottage from a set of **1950s NAUTICAL SIGNAL FLAGS** he found in the South of France.

2. For decorative detail, he studied vintage boating posters and old photographs. The wooden grills of the kitchen cabinets were taken from an **OLD PHOTO OF A 1920s YACHT.**

3. "It's important to know about great designers of the past," says McBournie. **SISTER PARISH** (particularly early Parish-Hadley), Billy Baldwin, Jansen, and David Hicks are favorites.

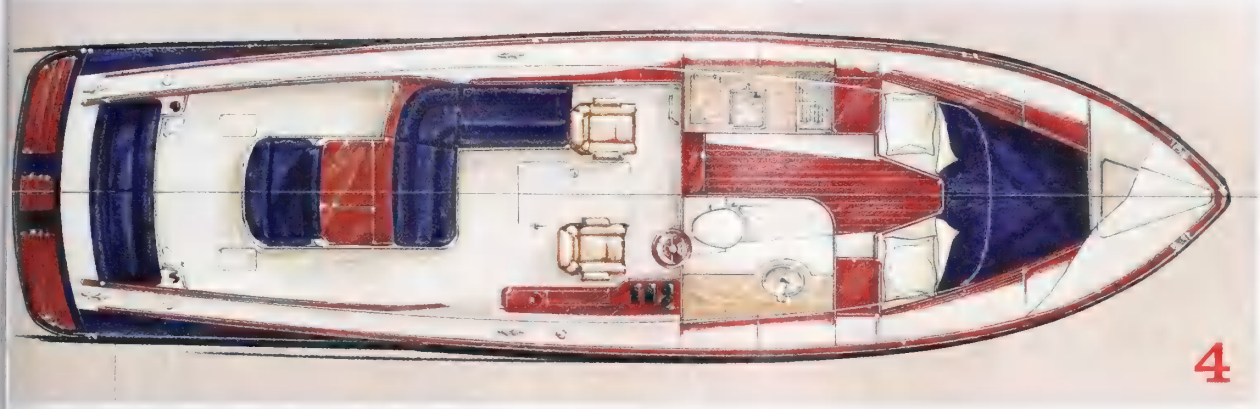
4. The homeowners' **HINCKLEY PICNIC BOAT** inspired the yacht theme: "I wanted it to feel as if you were stepping on a boat when you stepped into the cottages."

5. Classic English garden flowers like **FOXGLOVES** and climbing heirloom roses.

6. Any early **KATHARINE HEPBURN AND CARY GRANT FILM.**

7. DEK TILLETT HAND-BLOCKED FABRICS. Pure old-line New England style.

8. Since 1903, **BIELECKY BROTHERS** has been hand-crafting custom rattan, wicker, and cane furniture, sometimes collaborating with well-known decorators. Billy Baldwin designed a wrapped cane collection for Bielecky in 1951; Angelo Donghia restyled the designs for Ralph Lauren's house in 1979, creating a new line of rattan for the company.



4



5



6

don't forget...

·The Colonial New England tradition of deliberately splattering painted floors with other paint colors to help hide the inevitable scuff marks

·Paris

·Vanessa Noel's gift shop The Seven Seas on Nantucket where she sells antiques, fine art, and vintage decorating and lifestyle books

·Weekends renovating a 1740 cottage with an enormous center chimney on Nantucket.

·The gardens of Vita Sackville-West

·French faience and engravings

·The whole atmosphere of Nantucket. No billboards. No fast food. The people are friendly. And great architecture for a little island.



7



8

inspiration!

QUINTESSENTIAL KANSAS CITY

HOW DO YOU GIVE A HOUSE CHARACTER, WARMTH, AND STYLE? A DISPLAY WIZARD SHARES HIS TRICKS.

INTERIOR DESIGN BY DAVID JIMENEZ
INTERVIEW BY LISA CREGAN
PHOTOGRAPHS BY JOSÉ PICAYO

LISA CREGAN: A five-bedroom house for a single guy? How did that happen?

DAVID JIMENEZ: I just knew it was the house for me as soon as I saw it. I pointed and said, 'This is it!' It looked exactly like what I had imagined a Kansas City house would look like before I moved here. Copper dormers, wonderful symmetry and, to take it over the top, two big beautiful trees on either side, in front.

You've had a successful career in visual merchandising—for the Gap, Pottery Barn, Restoration Hardware, and now Hallmark. Does what you do in the stores find your way into your homes?

I think it works in reverse. What I did in those stores is what I love to do at home. It's all about nuance. Creating that human element in each room. Filling it up—adding layers and textures. At Pottery Barn and Restoration Hardware I had a set palette of retail goods and it was up to me to pull together other elements to get the warm, welcoming feel I would want to create in my own home.

Can you give me examples of how you create that feel?

It's easy to take a sofa and chairs and put a coffee table in between, but the layers are what give a room character. I like a table behind a sofa with big books and a photograph or drawing. I collect sketches and charcoal drawings from the '20s and '30s—nothing with a pedigree, just ones that move me and make me happy. And there's something about a tray on a table that makes things richer. I also love mirrors, because when I put something in front of a mirror, like a drawing or photograph, it makes it feel more collected, so to speak. A lot of what I do has to do with editing. I set up a room and walk away. I come back and take something away, until I feel there's a balance struck.

Do you consider yourself an interior decorator?

I work very differently than decorators. They sometimes have set ideas of where things will be placed. They start with a sofa, pillows, a carpet, and they can put it all together brilliantly. What I do is much more organic. When I start the process, I walk into a room and I think, 'What emotion do I want to feel in this room?' I know I always want it to look eclectic—collected and built over time. When I was shopping for this house, I just bought the things I loved, put them in storage, and then when it came time to move in, I moved things around until they felt right. With me, it truly is always about what feels right.

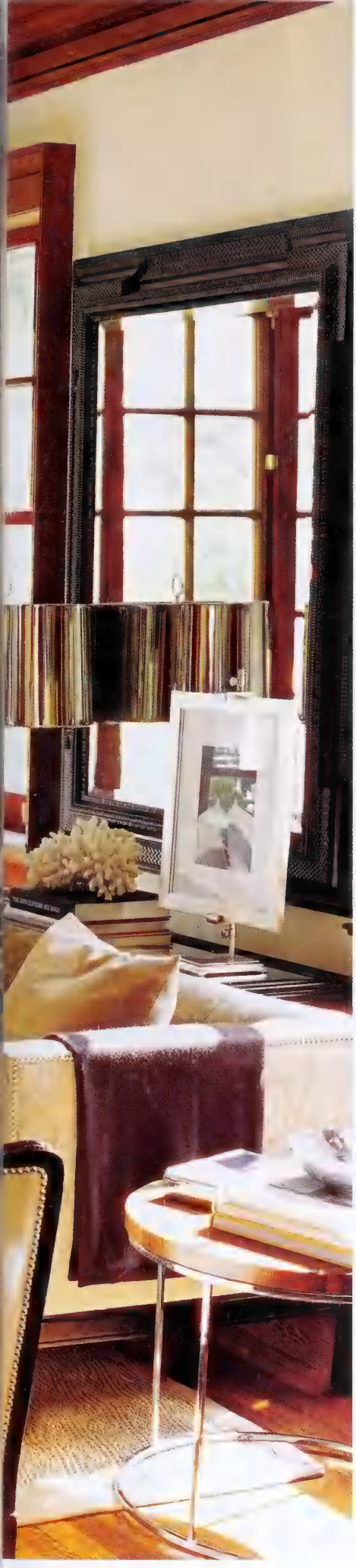




David Jimenez wanted the portico of his 1907 Kansas City house to give "a nod to old Hollywood." To create bold contrast, he installed a diamond-patterned tile floor and added black and white awning stripe pillows to Restoration Hardware furniture. The mirrored coffee table is a flea market find.



THIS PAGE: The living room beautifully illustrates the way Jimenez adds layers and textures to a room to give it character. Unmatched chairs—he likes the added chic of mismatching—mix with loved objects, books, and a collection of midcentury charcoal drawings and photographs. OPPOSITE: The massive moldings and columns in the living room and entry wear their original dark stain. Grass cloth wallpaper delineates the foyer, and Jimenez added a mirror top to the reproduction round pedestal table in the entry.





Where did you buy all those things you loved, and stored?

I went to flea markets, thrift stores, estate sales. I ended up with about nine sofas, 65 lamps…the list went on and on. But these things enter my life for a reason. I wanted the living room to have a '60s Parisian feel—elegant and formal, but also comfortable—and I found exactly the right sofa at an antiques mall in Palm Springs. It was upholstered in tattered orange crushed velvet, but I could see beyond that to its shape and lines. At an estate sale, I found a Ralph Lauren chesterfield sofa that fit perfectly under the windows of my sunroom. I wanted the room to feel clubby, so that led me down the path to that big black dining table. I love a dining table in front of a sofa, I think it's so chic.

And tell me what's up with you and all the lamps?

I'm passionate about lamps. There's something magical about them at night. None of my lamps have anything brighter than a 25-watt bulb in them—in fact most of the bulbs are 15 watts. I get so much pleasure going room to room, turning on the lights and setting the stage for the evening, and then later going through and turning them off—shutting down the house for the night.

You're an unabashed romantic, aren't you?

I'm inspired by so many things. Something in a magazine spread or on a friend's wall can move me, and I'll remember the specific detail. The way a piece of coral looks on a stack of books, the way a throw is folded at the foot of a bed. I go back to my house and try to find a way to use that thing that spoke to me, so my palette keeps evolving. That silver lamp in the living room was first in a guest bedroom. I was walking down the stairs one day and I was reminded how smart a lamp looks behind a sofa. I grabbed that lamp and set it behind the sofa and just stood back and admired. It's the little things I celebrate with myself.

PRODUCED BY DAVID M. MURPHY STYLIST GREGORY BISSONNETTE





Jimanez reclaimed the previously unused attic (he calls it 'the loft') and filled it with casual upholstered pieces from his former San Francisco house and a grand piano from a Kansas City thrift shop. LEFT: In the sunroom, big banana-leaf wing chairs and wall-to-wall sea-grass carpet complement a Pottery Barn pedestal table—perfect for sunset cocktails. BELOW LEFT: Brown silk chairs from Jonathan Adler flank a Williams-Sonoma Home leather ottoman in the library. The turquoise lamp is one of a pair from the 1960s.







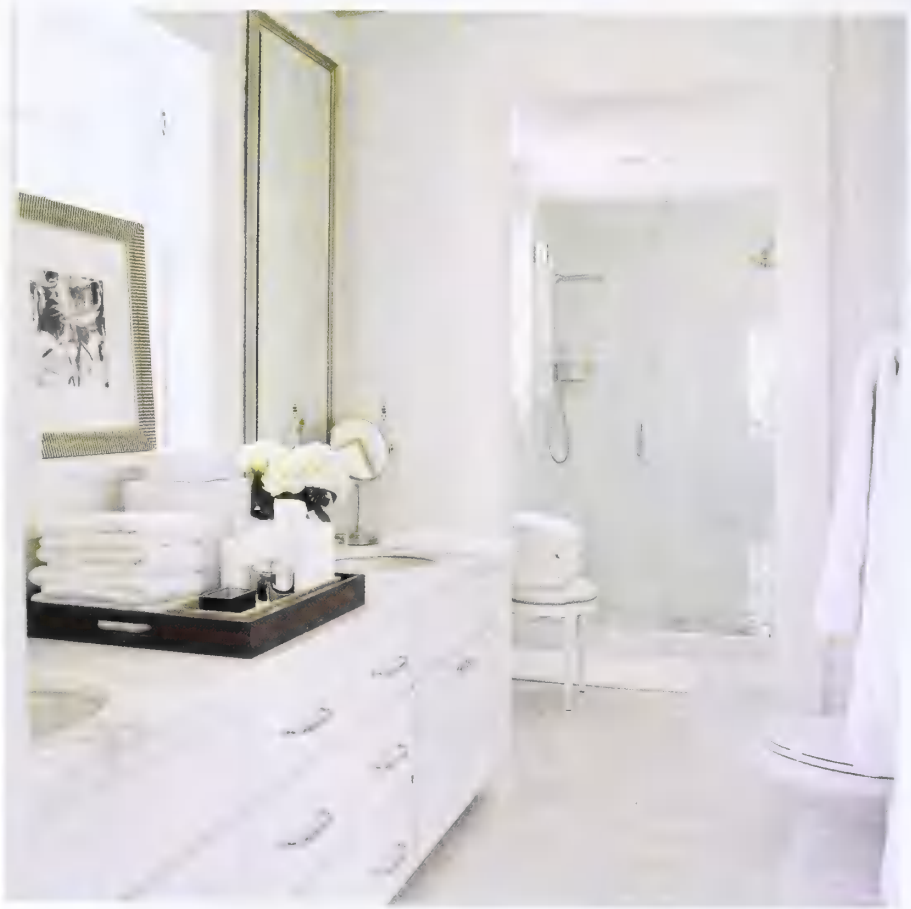
THIS PAGE: In the master bedroom, Jimenez's neutral color palette is enhanced by the surprise of all-black flea market chairs. Secretary is Williams-Sonoma Home. OPPOSITE, TOP AND BOTTOM: The tiny guest bedroom is the only room in the house given a deep wall color. Benjamin Moore's Starry Night Blue. For contrast, Jimenez upholstered a wing chair in white leather, and painted a vintage Chinese stool in high gloss white. The sleigh bed is Ralph Lauren and a Restoration Hardware desk lamp serves as a bedside reading lamp.















For his dressing room, Jimenez rejected built-ins in favor of a large antique armoire. The double pedestal table is a Palm Springs thrift shop find that he painted black. OPPOSITE, TOP: In the master bath, a Swedish-style chair covered in white vinyl substitutes for a towel bar. Walls are tiled from floor to ceiling in beveled-edge subway tile. OPPOSITE, BOTTOM: "I love the idea of stepping into a bathroom and having it feel like a spa," says Jimenez. Counters and floor tiles are Calcutta Gold marble.

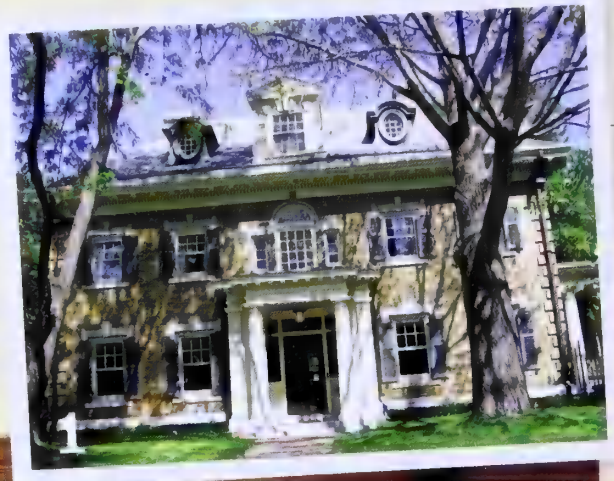
FOR MORE DETAILS, SEE RESOURCES

WHERE I GET MY IDEAS:

David Jimenez

inspiration!

DESIGNER'S NOTEBOOK







1. "From the first day, I've be immersed in the culture of Kansas City." Kappa Kappa Gamma sorority alumnae as Jimenez to open his 1907 hou for their annual **HOLIDAY HO TOUR**, even thought tradesm were still working on it. He decorated all four floors in le than a month—for charity.

2. Jimenez loves to entertain has more than one favorite sp in the house, and each sets a different stage. **THE LIBRARY** instance, is "dark, warm, and sound of the stereo is very ba

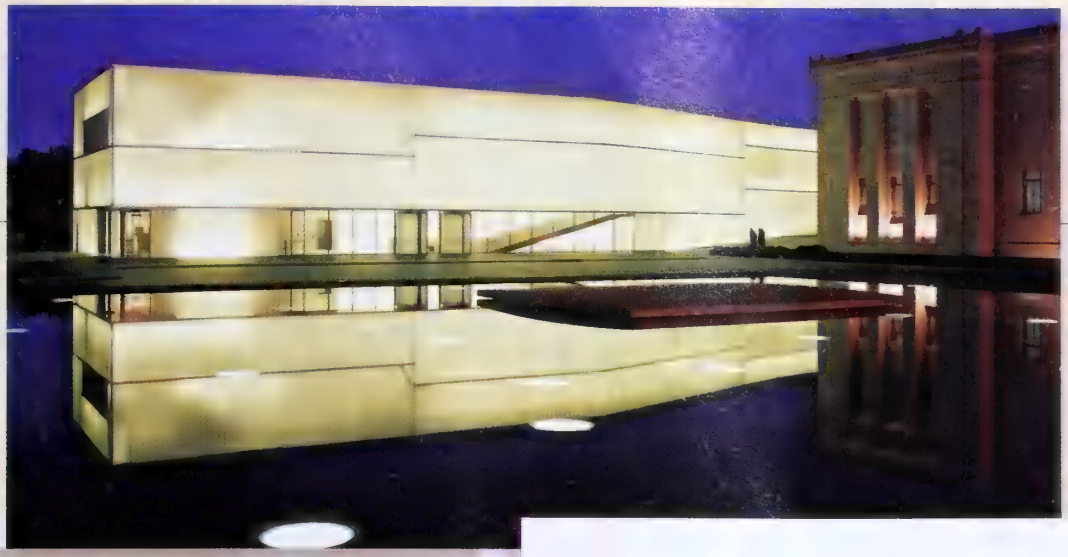
3. PALM SPRINGS is a secon home where Jimenez "escap with friends to relax and unplug from work." Nostalgi for midcentury design first dr him there.

4. Jimenez left San Francisc to work for Hallmark in **KAN CITY**. "It's been a seamless transition. Everything that resonated for me there, I've fo here." Architect Steven Holl's luminous **ADDITION TO THE NELSON-ATKINS MUSEUM O ART** is the city's newest civic

5. All genres of **MOVIES**, fro *Cinema Paradiso* to *Mr. and M Bridge*.

6. Candles with interesting fragrances. **DIPTYQUE'S BAI** (black currant leaves and Bulgarian roses) is great in bedrooms and baths. Anothe favorite is Esteban Spices Fauchon (chocolate).

7. Visual merchandising and interior decorating have muc common, and influence runs back and forth. Years of experience at the Gap, Pottery Barn, and Restoration Hardware—and a few houses under his belt—w an education for Jimenez. Hi new look for many **HALLMAR STORES** will soon debut.



4



don't forget...

·Thrift stores, flea markets, and estate sales are always on his radar

·The photography book by Eliot Elisofon, Hollywood Life

·A music collection of 2,000-plus CDs—Amy Winehouse to John Coltrane to Mary J. Blige—fills a closet, and is the "soul of the house"

·Interior designers Thomas O'Brien and Kelly Wearstler. He has a flawless mix of styles and periods and she has an eye for dramatic colors and details

·Closets filled with lamps and mirrors, not to mention the ones used throughout the house

·Photography and charcoal drawings, but they don't have to have pedigrees. Some images just move you



5



6



7

inspiration!

CAMP STYLE

ROMANTIC, NOSTALGIC AND BEYOND COZY: AN OLD LAKE COTTAGE THAT'S FILLED WITH ALL THE CREATURE COMFORTS

CHRISTOPHER PETKANAS: I never knew I wanted a lake house until seeing this one in western Connecticut.

GIL SCHAFER: The house was built in 1939 as a simple cottage with a porch wrapping two sides. But over the years it had lost its charm, due to benign neglect and unsympathetic renovations—you know, aluminum siding, asphalt roofing, Sheetrock. When we were setting up the first meeting with the client, he said, 'You can't miss it—it's the ugliest house on the lake.' He was right. It was falling down around itself. We restored the structural integrity and spirit of the place and added some classical detailing, such as the porch columns. The columns, the cedar-shingle facade, the bead board, the cottage-style windows on the second floor—they were meant to appeal to the client's love of old lake cottages.

What was the goal for the interior?

A traditional yet fresh updated feeling. We wanted to open it up to the light and give it a relaxed livability. The plank and bead board walls were painted light colors, and all the floors on the second floor were painted in different colors to give each room a different character.

How did you choose the colors?

I worked with the color consultant Eve Ashcraft. She grew up on a lake in Michigan, so she knows what this kind of house is all about. For color inspiration and color combinations, she looked to vintage awning stripe fabrics from the '40s, vintage pillow ticking, the dark blue of a nautical flag. She had an old canvas tarp in mind when she painted the porch floor. Painting the interiors of kitchen cabinets a contrasting color you cannot fail to notice—in this case granny apple green—is something both Eve and I love to do. Aside from supplying a shot of color, it sets off your china. Why not?

Who lives here?

A single guy in his forties who owns a national media company. It's a weekend house that he furnished in a relaxed, low-maintenance way with the help of a California decorator, David Reed. There are a lot of pieces from the Paris flea market and local antiques shops, plus Mitchell Gold and Bob Williams upholstery, Pierce Martin wicker, and iron beds from Charles P. Rog Some of the nicest things belonged to his grandmother, the white-lacquered '50s rattan sofa and armchair on the po

It all reminds me of a fishing camp, but an idealized whis clean version.

One of the things you're responding to is the rustic wall pla We deliberately hung them so the nailheads and seams we be visible. As far as I'm concerned, the bigger the gaps, better. But whereas at a camp the boards would be left we painted them and the trim white—Be min Moore's White Dove. We were after freshest, brightest, cleanest look we could

Did you increase the size of the house?

We were constrained by local architect review boards to limit the size of the cot to its original footprint. The total surfac two levels is not more than 1,800 square and yet the client wanted a kitchen, a din room, a screened porch, a living room, bedrooms, and three baths, one with a dressing alcove. It w little bit like fitting an elephant into a matchbox, but we v able to make it work. We took advantage of every nook cranny. Even the seats of the dining room banquettes lift to s bottled water and soda and other supplies.

The enfilades along the perimeter of the house do a good jo fooling you into thinking it's much bigger than it really is.

Linking up views through doorways and windows is someth we do a lot in our projects. From the dining room, you l through French doors to the screened porch, then throug the master bedroom. The view terminates in a window fram a beautiful sculptural moss-covered boulder.

And there are beautiful views of the lake.

The one thing in the cottage that had survived the many ren tions, and that I loved and found quirky, was this huge, ne floor-to-ceiling window overlooking the porch in the living ro But as much as I wanted to keep it, it robbed the room of li To open the space up to the water, we replaced the window v three pairs of French doors. Now the inside is truly connec to the outside.

PRODUCED BY SENGA MORT

OPPOSITE: A private dock is the ultimate lake cottage accessory, a place for dozing, diving, daydreaming: choose your pastime. Throughout the summer the owner of the rehabilitated 1939 cottage in Connecticut entertains guests by running them across the lake for picnics in a classic 1960s Chris-Craft motorboat. Lanterns and towels from L.L. Bean.



ARCHITECTURE BY GIL SCHAFER
INTERVIEW BY CHRISTOPHER PETKANAS
PHOTOGRAPHS BY DON FREEMAN











THIS PAGE, CLOCKWISE FROM TOP: The cottage is nestled in a rocky ravine on a small wooded rise. Architect Gil Schafer converted an open porch to a screened porch and, next to it, a dining room. Color expert Eve Ashcraft chose Narragansett Green for the porch floor and Stonington Gray for the ceiling, both from Benjamin Moore. Schafer and garden designer Michael Trapp restored an outdoor fireplace, making it the focal point of the terrace. A guest room is furnished with a bedside table that belonged to the owner's grandmother, and an early-20th-century wicker lounge chair from ABC Carpet & Home. OPPOSITE: Wicker footstools from Crate & Barrel serves as side tables for the living room chaise from Mitchell Gold + Bob Williams.





THIS PAGE: Casement windows wrap the dining room, providing wide-open views of the lake. Navy chairs from Design Within Reach. Mitchell Gold + Bob Williams pillows. Early-20th-century French factory lights from R.T. Facts. Glassware ■ the farm table is from Source Perrier. OPPOSITE: Like the dining room floor, the kitchen floor is painted in Pratt & Lambert's Gunnel. Ceiling lights are from Urban Archaeology, cabinet hardware from Sun Valley Bronze. Elkay stainless-steel Farmhouse sink, Barber Wilsons polished nickel faucet, Sub-Zero refrigerator.





THIS PAGE: Drawing on memories of a childhood spent on a lake in Michigan, color consultant Eve Ashcraft painted the walls of a guest bedroom Fresh Cream and the floor Windsor Blue in WithStand oil gloss enamel, both from Pratt & Lambert. Trim is Benjamin Moore's White Dove. A flower painting by California artist Lois Howard hangs above a bed from Charles P. Rogers. OPPOSITE: Cabinet, sink, and faucets are by Waterworks. The floor is painted with Péridot in oil gloss enamel by Pratt & Lambert.

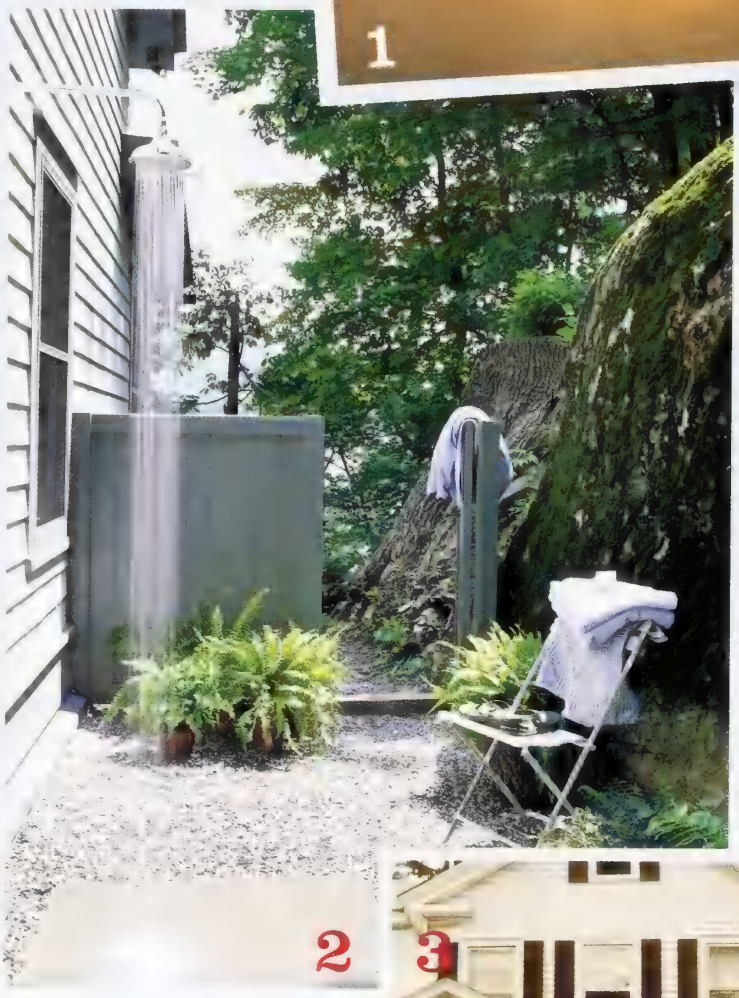
FOR MORE DETAILS, SEE RESOURCES.

WHERE I GET MY IDEAS: **Gil Schafer**

inspiration!

DESIGNER'S NOTEBOOK







1. "We covered the exterior of the house with wood shingles because it sits by **LAKE WARAMAUG**. Shingles are not necessarily the architectural style of the area, but they resonated for me."

2. "It was the ugliest house on the lake, but underneath you got the sense that it felt sort of like **SUMMER CAMP**."

3. The memory of **OLD PORCHES ENCASED IN GLASS PANES** led to the bank of windows on the exterior walls of the dining room.

4. "Lately, I've been looking at the colors and compositions of **WHISTLER LANDSCAPES**."

5. Eve Ashcraft Studio developed the paint colors for this project. The floor colors were inspired by **STRIPED AWNING FABRICS** from the 1940s.

6. JACQUES WIRTZ GARDENS are classically based but completely original.

7. "I'm a maniac about **HARDWARE**. Here the rustic simplicity of Sun Valley Bronze's is appropriate for the cottage."

8. The architecture and designs of **COLONIAL WILLIAMSBURG**.





don't forget...

·Natural light

·All of the Belgian design books from Beta-Plus Publishing

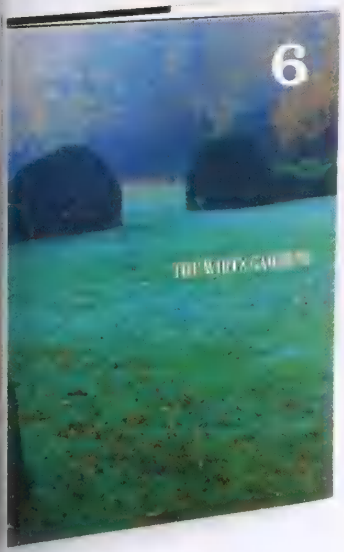
·Garden pavilions

·Swedish Classicism. "It has a simplification of detail that translates well to American houses"

·Sash windows with a divided pane of glass above and a single pane below

·The interior designer Frances Elkins and her brother, the architect David Adler—both are legendary

·Cove Landing, an antiques and home furnishings shop on Lexington Avenue in New York City





8



UNMISTAKABLY SOUTHERN

FRANCES SCHULTZ: Full disclosure: You're one of my best friends, and this is my sister's house. You and the clients, Duvall and Rex Fuqua, live in Atlanta. The couple and their four children are an active family who want beauty and comfort without pretension or preciousness. How did you approach this project?

JOHN OETGEN: It's a 1920s house we wanted to brighten and bring up to contemporary standards, and make it lovely at the same time. We added a screened porch, new kitchen, pool, and a pool pavilion. They had also collected a lot of furniture and art and porcelains over the years, so there was lots to choose from. Then we talked colors and how certain rooms had to be more "family" than others, meaning we gave them more intense color.

To hold up under more intense activity?

Exactly, while the more formal rooms and bedrooms tended to be lighter.

Let's start with the living room.

We wanted it as light as possible. The house is high on a hill, and there are a lot of trees around, so the colors needed to meld with what you saw outside. We did a custom-mixed milky chartreuse on the walls, and Duvall was stressing that wonderful pink. She really wanted that.

So you generously obliged her with the barely visible one-half-inch-wide pink trim on the curtain.

And the rug, don't forget the rug!

It's such a weird color combination, and yet it goes so well.

With the continuous view from foyer to living room to dining room, the rugs needed to be the same. We picked that sort of Directoire-feel pattern at Stark and rescaled and custom-colored it. It also had to be durable with all the children and dogs and people and parties. That's why I chose that vicuna color for the background, with the bit of turquoise and pink.

Did you arrange the living room salon-style for a reason?

The room is really a hallway between the foyer, dining room, and family room, so the furniture in the middle had to be versatile. And as you know, at cocktail parties everybody moves a chair over to one side or the other.

Moving on to the family room...

The whole thing was that great pink French cabinet, which they had. I wanted a lot of pattern in there because of the kids, and school projects on that coffee table, and that sort of thing. I've seen dancing on that coffee table, too. And then Duvall stacks of plates she'd been collecting throughout her travels. mayhem of those plates on one wall has sort of a contempo decorative feel. But I like collections all together. I hate spr ing them all over the place.

The kitchen has your prints all over it, beginning with tha Seuss-y stove hood. And the cabinet pediments and finials almost silly, when you think about it.

The hood is supposed to look like a fabric canopy. It's dor hand-hammered zinc. The pediments and finials are like temples. I wanted the kitchen to be fun amusing. The pale chartreuse tile is the c of olive oil. I've spent so much time in Fre brasseries. I wanted the kitchen to look that, with the tile and the iron and the ble, and those great blue and green chai

What made you choose that trellis-y paper, and also put it on the ceiling?

I don't know—38 years of decorating. Bu like a birdcage. It's whimsical. Ceilings often neglected, and they shouldn't be.

Tell me about your pool house design.

I wanted it to look like it had been plucked from Palm Be It's a folly. I love those oval windows cut out of lattice. They great little portraits of the foliage behind them.

Are you having a lattice moment? What with the pool ho windows, kitchen wallpaper, porch fabric...

It seemed to work great with the Georgian style of the ho

And again in the master bedroom.

It was a big room with a vaulted ceiling. I added those 1-b inch molding strips to break it up, to make it feel like you sort of in an old French attic. It needed some architectu rarely do chintz, but the idea of a blue bedroom always app to me because it's like being in a cloud and sky and heaver

Even though it's a little old-fashioned.

The whole house feels a little old-fashioned.

Well it's Southern, so I think it should be. You don't always h to say something new, do you?

Yeah, but I think we did with this house.

And what is that? It's traditional, it's Southern, and yet it a little wink and a nod.

That's it.

STYLIST TODD MC

John Oetgen designed a pair of banquettes "to balance the windows—formal, but still family-friendly." Covering is a Grey Watkins stripe from Stark. Cocktail table, Editions Design. Curtains in Scalamandré silk with pink trim. Wall sconce is one of a pair from Regalo Antiques, Atlanta. Turquoise candlesticks, owners' collection.



INTERIOR DESIGN BY JOHN OETGEN
INTERVIEW BY FRANCES SCHULTZ
PHOTOGRAPHS BY NGOC MINH NGO



Because the long, narrow living room is a thoroughfare, the salon style arrangement is versatile and practical. Louis XV and XVI chairs covered in a Scalamandré woven; club chair by fireplace, Scalamandré damask. Floor lamps from Edgar-Reeves, porcelains on mantel from Jane Marsden Antiques and the Fuguas' collection. The celadon Chinese garden seat is from International Art Properties. Custom carpet is from Stark.





THIS PAGE: Escot green vase, magenta dessert plates and chargers are from William Yeoward. Florentine gold and cream soup bowl and charger from Marc Blackwell. Flatware, owners' collection. OPPOSITE: Dining chairs through Travis & Co., Atlanta, are upholstered in Manuel Canovas Indochine in cerise. Curtains are Locust Valley Check in leaf by Lee Jofa; wallcovering, custom-colored Peter Fasano awning stripe. Chandelier is DuPont from Dennis & Leen.





The family room was about "lots of pattern, lots of kids, lots of activities." Pillows are made from Guatemalan tapestries and Pakistani rallis, from the Ann Lawrence Collection. OPPOSITE: Oetgen designed the look and feel of the kitchen, working with Ann Sullivan Kitchens. Zinc range canopy and island ironwork by Calhoun Design & Metalworks. Wall and ceiling trellis paper from Cowtan & Tout. Marly stools from T & K French Antiques.





LEFT: The potting room is off the kitchen, and shares the same olive oil color tile, from Renaissance Tile & Bath. A utility sink is fitted into an old French painted table. TWO VIEWS BELOW: The designer wanted the pool house to look "plucked from Palm Beach." Upholstery and pillow fabrics from Kolo Collection. Tableware from La Cafetière and Prudence Designs, New York. OPPOSITE: The screened porch, added on to the back of the house, includes a fireplace, grill, and dining area for 10. Wicker furniture and fabrics from Kolo Collection, Atlanta. Cocktail table, white ceramic planters, small round glass table, birdcage, and turquoise glasses, owners' collection.









THIS PAGE, AND OPPOSITE: Oetgen broke up the large space of the master bedroom by creating a paneled effect with wallpaper and moldings. Wallpaper is Blythe Diamond, chair and curtain fabric is Hortensia, all Scalamandré. Patterned bed linens are Lulu DK Matouk. FOR MORE DETAILS, SEE RESOURCES.

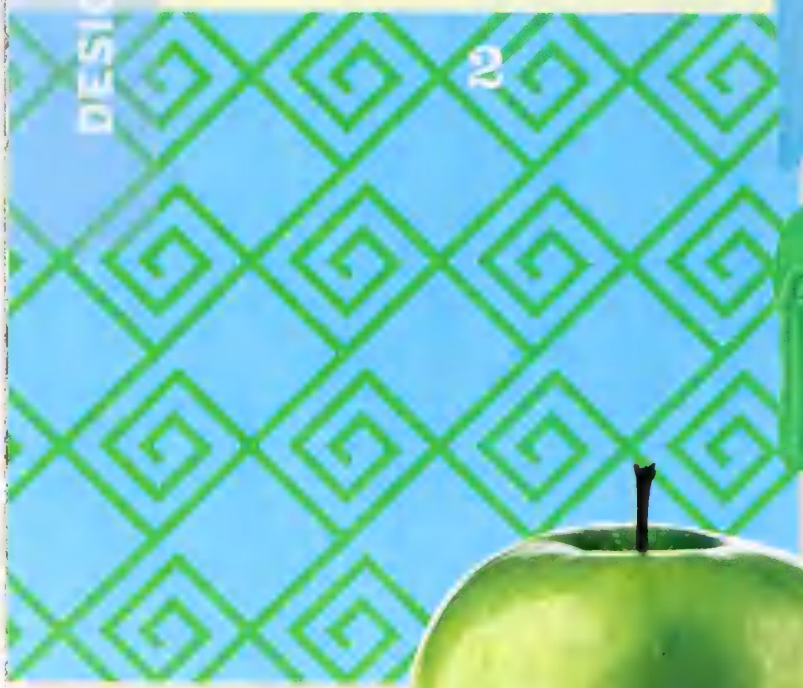


WHERE I GET MY IDEAS: John Oetgen

inspiration



1



2



3





4

1. "These clients are almost like family, and we travel together frequently." **FRANCE** is a favorite destination, and the little settees in the living room are so French.

2. "My partner **JOHN LINEWEAVER'S GRAPHIC DESIGNS** and stationery products continue to inspire me."

3. "Every time I see shades of **BLUE OR GREEN** I compare, analyze, and utilize them."

4. "The blues of window shutters near the Mediterranean Sea, the sky, water, eyes, delphinium, sapphires, and the greens of tree leaves, Chinese celadon, ivy, grass, **GREEN APPLES**, mint, emeralds, and Bibb lettuce."

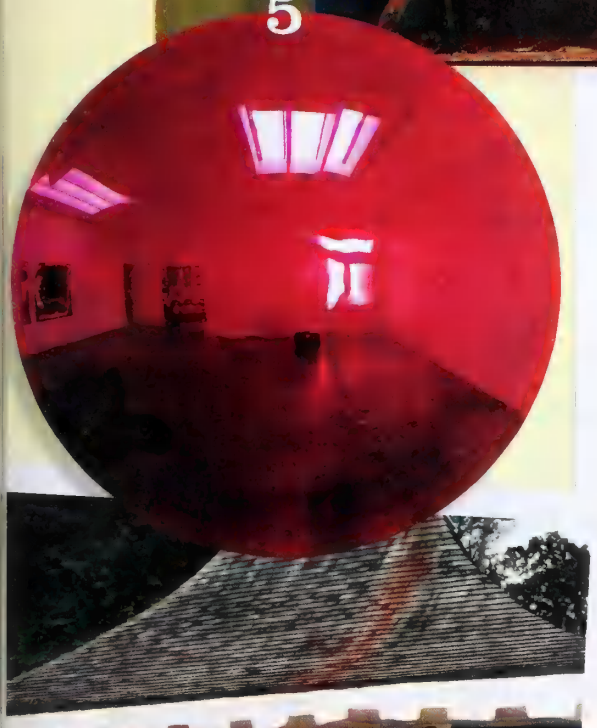
5. "All of the arts—photography that captures an instant moment, the painter's eye on the culture of a time, or musicians creating something beautiful with voice or an instrument—Federico Fellini, **VERMEER**, **ANISH KAPOOR**, Brice Marden, Rothko, Yves Klein, Velázquez, Titian, Francis Bacon, Hanna-Barbera, Mozart, Bach, Bono, Jessye Norman, and Plácido Domingo."

6. **A PHOTOGRAPH BY SLIM AARONS OF BABE PALEY** in front of her pool house at Round Hill, Jamaica, says everything about casual chic.

7. **FUCHSIA** is one of the family's favorite colors, so Oetgen found ways to include it in the rooms. Pictured here, from left: Ralph Lauren's French Pink, Belmont Pink, Racer Pink, Aruba Pink.



5





6

don't forget...

·The local landscape, wherever I am. In New York, it's even the gray and beige of stone and glass.

·Renzo Piano's architecture

·St. Barts

·Humility and spirituality

·Life with dogs, especially my two bearded collies. Most dogs can do no wrong. They're endless excitement and joy

·The random nature of the visual world stimulates me. For instance, the view from a taxi can be of a sign that says 'tacos' one second and another that sells hosiery the next

·Charles Le Brun's architecture



7

KITCHEN OF THE MONTH /KIPS BAY SHOWHOUSE

Quartersawn oak and richly veined marble warm up a large family kitchen in the English tradition, designed by Christopher Peacock. PHOTOGRAPHS BY ANNIE SCHLECHTER



Two dual-fuel ranges from the Electrolux ICON professional series, one measuring 36 inches and the other 48 inches, stand next to each other for a total of twelve burners. The Brocatelle Imperiale Palazzo marble on the island and countertops is from Artistic Tile, fabricated by New England Stone. The cabinetry and hardware is from the Refectory Collection by Christopher Peacock. Stools by Little Nell Furniture. Mercer Hampton [illegible] lamps by Visual Comfort. Terracotta by Gien.



CHRISTINE PITTEL: This is an intriguing blend of modern appliances—and nostalgia. What memories are you channeling?

DESIGNER CHRISTOPHER PEACOCK: I tend to tap into my past, growing up in England and being around boarding schools with these big old dining halls. This room is so huge, I was able to put two professional ranges together on one wall and scale up everything else. The island is the size of a refectory table.

How do you keep it from looking like a big butcher block?

I emphasized the corners with heavy posts and bump-outs on the marble top. You need a few pieces that look more like furniture to break up the monotony of built-ins. The pantry opposite the stoves is the other freestanding piece and it has that old-fashioned icebox look, with great chunky roller latches and strap hinges. I designed them myself when I couldn't find anything big enough. Hardware is a very important part of the statement for me. You can obsess about the style of the cabinets and still blow it if the hardware is wrong. The cabinets here are relatively basic—inset doors with a simple stepped profile—but the island and the pantry are made of this incredibly beautiful quartersawn oak. We went through a bunch of boards to find the best grain, and the finish was applied on-site to get just the right shade.

I like the combination of dark wood and creamy cabinets.

You've got to have contrast. It becomes too sterile otherwise, and I didn't want to do another all-white kitchen. That's why I chose a marble with more color and warmth—Breccia Imperiale Palazzo. Honed rather than polished, because shiny equals new to me. This particular marble has a lot of movement in it, which also helps hide any stains.

Should we be worried about using marble since it stains?

I think marble has a bad rap—it's still the most practical. Seal it and clean it with Soft Scrub and a Scotch-Brite pad and it will usually come up good as new. I had polished black granite countertops once and I'd never do it again. It showed every knock and was way too cold and reflective.

I notice you didn't put a sink or a cooktop on the island.

I don't like to cook on an island, and you certainly don't need more burners here. Even with a sink, I'm inclined to question it. I think we get caught up in, Oh, we have to have one. Here, you've got two sinks not more than four feet away, big undermounted stainless-steel squares 12 inches deep, not compartmentalized because that doesn't work. What would be useful is a great big chopping block. A lot more time is spent preparing food than cooking it, and I wanted that person to be facing into the room rather than standing with his back to the conversation.

Any new trends on the horizon?

People are going back to basic, beautiful materials. I'm moving away from mahogany toward more sustainable, certified woods that are harvested responsibly. Everyone has to do their bit.





GET THE LOOK...

Refectory Collection cabinetry and hardware. CHRISTOPHER PEACOCK CABINETRY: 203-388-4100.

Electrolux ICON professional series appliances. ELECTROLUX: 877-435-3287.

Breccia Imperiale Palazzo marble slabs and Wavy mosaic tile. ARTISTIC TILE: 877-528-5401.

La Leaf Silver Tiles. ARTISTIC TILE: 877-528-5401.

Menton Hanging Shade lights. VAUGHAN: 212-319-7070.













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FOR MORE DETAILS, SEE RESOURCES.

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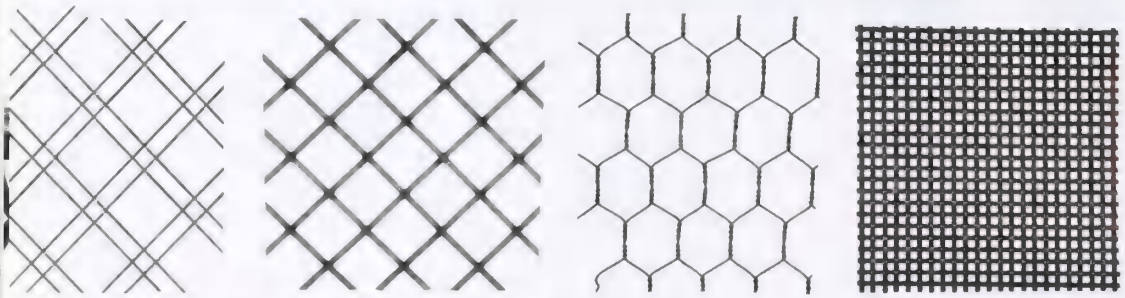
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1



2 & 3



4



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6



7

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3. KITCHEN TOWEL
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NOTEBOOK

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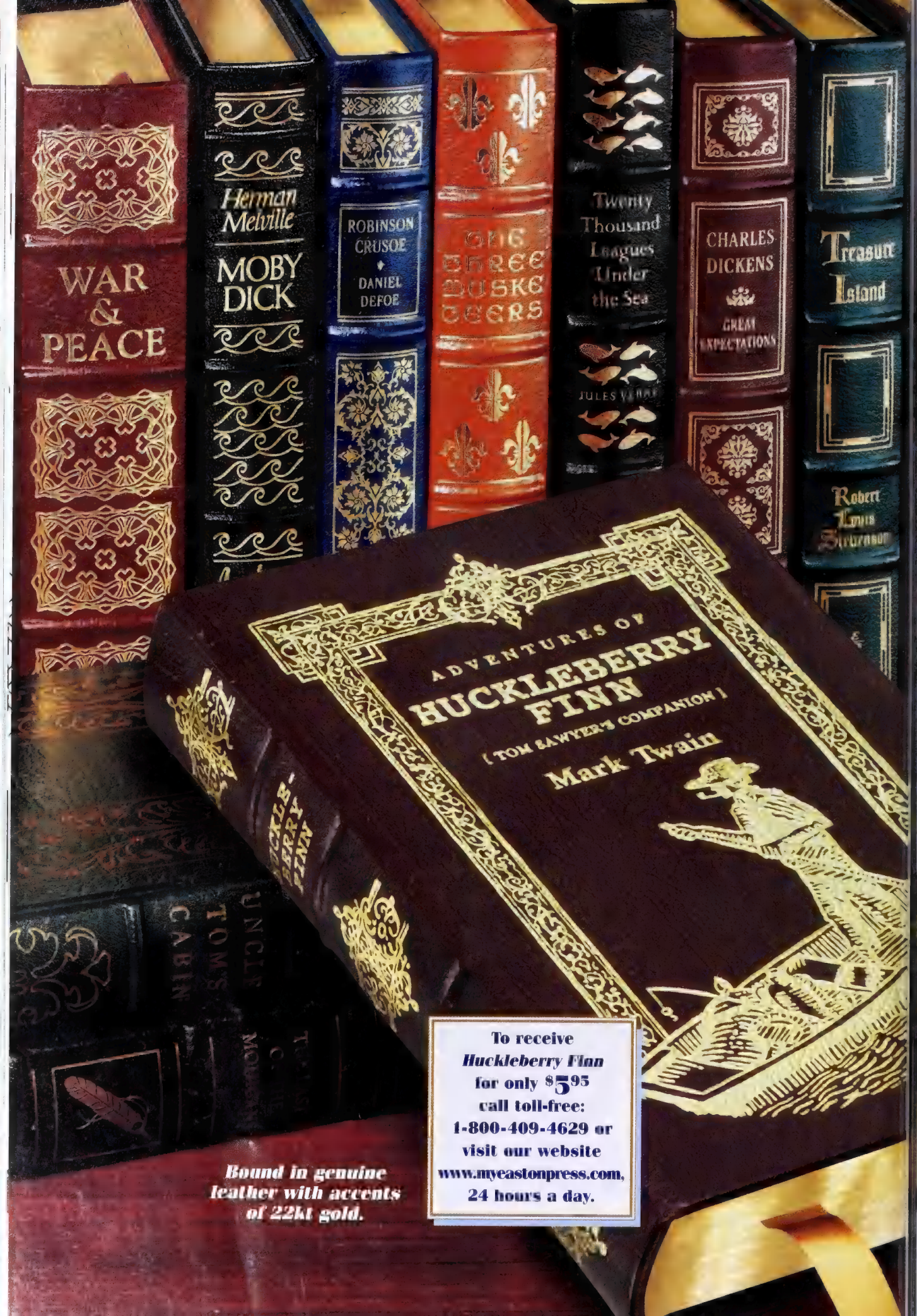
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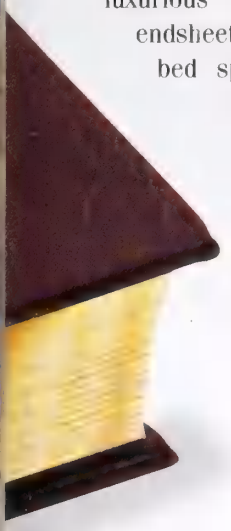
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Q

We recently adopted Max, a six-year-old German shepherd. Car rides make him so happy, he races nonstop from the backseat to the front, barking uncontrollably the whole way. Help!

A



Trainer and behaviorist Kathy Santo is the author of *Kathy Santo's Dog Sense* (KNOPF). Send questions to KATHYFORHB@HEARST.COM or visit our Web site (HOUSEBEAUTIFUL.COM).

IT'S WONDERFUL that you have adopted an older dog. They have so much to offer and usually need little more than fine-tuning in the obedience department. My greatest concern is for everyone's physical safety; therefore, I'm urging you to get some kind of restraint for Max. The choices are endless, ranging from seat belts to tethers to barriers to actual crates. Research your options to learn which types are the safest for your size dog. Whatever you decide, it will eliminate the possibility of your losing control of the car because he's doing laps while you drive.

The next bit of training is for the humans in the equation (most dog training is really training or retraining the people). *Do not* under any circumstances hype Max up prior to a car ride by saying something like "Who wants to go for a ride?!" It may seem obvious, but a verbal cue such as that is simply telling Max that it's time to behave in a way that you wish he wouldn't. Help him to help himself by making everything associated with riding in the car different and calmer. That means no more announcing your intent to go for a ride. Simply attach his leash and silently walk to the car, load him in, and be on your way.

The advice I'm going to give you is based on the assumption that his behavior isn't fear-driven. You mentioned that he is "so happy" about riding in the car. It bears mentioning that sometimes dogs appear happy, but in reality their behavior is due to stress, fear, or a very high prey drive. If you're uncertain about his motivations, schedule a consultation with a dog trainer/behaviorist to be sure.

From this day forward, I want you to make the car a place that is so *bor-ing*. As many times a day as you can, bring him into the car and then immediately b him out. Some dogs can take a 30-sec visit to the car, some only last five sec The goal is to have your dog be "ho about getting into the car for a few Then move on to the next goal (a lo period of time in the parked car), and next (the car is on and running), and next (very short trips graduating to lo ones). This is called desensitization, can take as little time as a few week as long as a few months for serious c In a perfect world, the dog wouldn' exposed to the complete stimulus this case, a car ride—until he was to calm at each stage of the process.

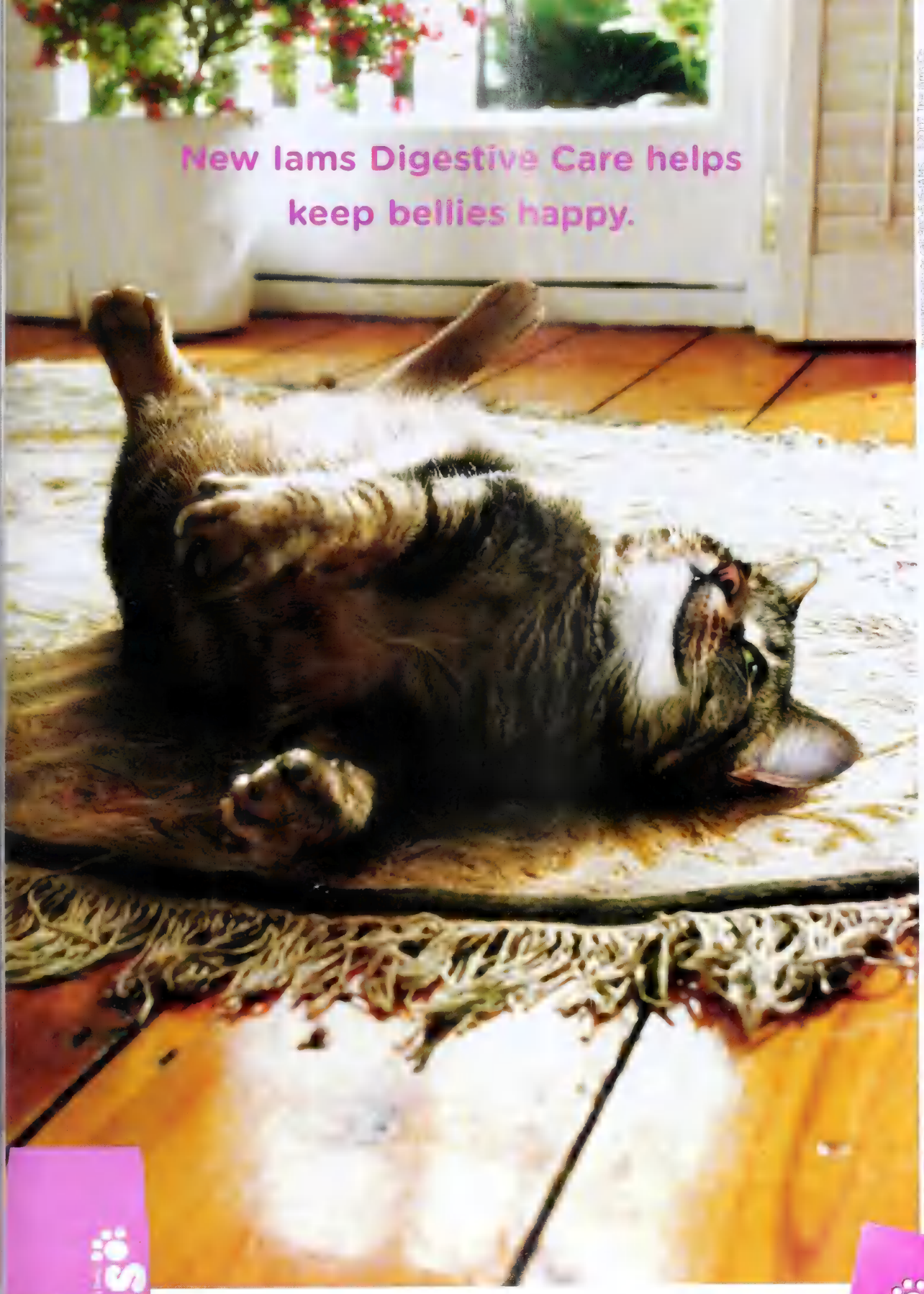
Of course, being a trainer, I also courage people to teach their dogs basic commands to help make life n pleasant for all family members. In case, a solid "Down, Wait" comm would remind your dog that he's expe to be still while the car is in motion, ing the ride much more enjoyable, n mention safer for everyone. ●



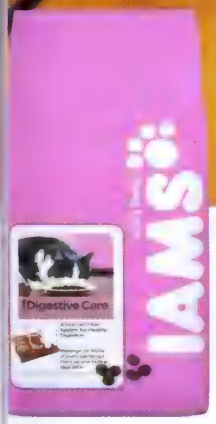
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RESOURCES

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22 COLOR: FROM THE GARDEN

Paint manufacturers: Benjamin Moore; benjaminmoore.com. Farrow & Ball; farrow-ball.com. Pratt & Lambert; prattandlambert.com.

26 INSTANT ROOM

Wayne Nathan and Carol Egan, NathanEgan Interiors; 212-414-1313; nathanegan.com. **Palmer Sofa; Blair chair; Dover bench; Hannover cabinet**—Roman Thomas (T); 212-473-6774; romanthomas.com.

40 A FRENCH FANTASY

Pages 48 to 59: Interior designer: **Marshall Watson**, 212-595-5995. *Sitting room:* **Wall fabric**, Botanique Spectaculaire—Cowtan & Tout (T); 212-753-4488. **Sofa** (C) by designer. **Sofa fabric**, Kentshire Weave—Lee Jofa (T); 800-453-3563. **Animal pillow fabric**, Zebra 54/Onyx—Robert Allen; 800-333-3777. *Living room:* **Sofa**, Marshall Loveseat—M. Watson Collection through Lewis Mittman (T); 212-888-5580. **Sofa fabric**, Capello Figured Woven—Stroheim & Romann (T); 212-486-1500. **Goblets**—William Yeoward Crystal (R,MO); 800-818-8484. **Carpet**, Madagascar sisal—Beauvais (T); 212-688-2265. **Throw**, by Yarnz—bluefly.com. **Lantern fixtures**—Vaughan (T); 212-319-7070. *Kitchen:* **Wall tiles**, Jerusalem Gold tumbled mosaic—Urban Archaeology (R,T); 212-371-4646. **Backsplash tiles**, Lexington Border—Alan Court & Assoc. (R,T); 631-324-7497. **Cabinetry** (C) by designer—McMillan Cabinetmakers; 314-644-4535. *Bedroom:* **Beds** (C) by designer. **Bed painting**, Kay Lowinger; 917-576-1110. **Wall glazing, stencil work**—Judy Mulligan; 908-879-6728. **Bed fabrication**—C&S Woodworking; 607-638-9406. **Pillow fabric** (front), Marston Gate Floral—Ralph Lauren Home (M); 888-475-7674. *Master bedroom:* **Carpet**—Beauvais, see above.

58 THE BOATING LIFE

Pages 60 to 69: Interior designer: **Gary McBournie**; 617-542-5700. **Kitchen cabinets; countertops; built-in benches and bunks; other cabinetry**—Carter Mitchell Furniture Maker (R,T); 508-325-4817. *Kitchen table close-up:* **Floor paint base**, Deep Ocean #2058-30—Benjamin Moore (M); 800-672-4686. **Table**—Janis Aldridge (R,T); 508-228-6673. **Chair cushions**—Kimberly's Custom Slipcovers (R,T); 413-967-9775. **Cushion fabric**, Turenne (discontinued); **welt**, Collotweed Croisé—Pierre Frey (T); 866-707-1524. *Living room:* **Wall paint**, White Dove—Benjamin Moore, see above. **Sofa; cushions**—Bielecky Bros. (T); 212-753-2355. **Cushion fabric**, Turenne—Pierre Frey, see above. **Armlesss chairs**—Bielecky Brothers, see above. **Fabric**, Telluride Denim—Henry Calvin Fabrics (T); 617-737-0691. **Blue pillows**—Kimberly's, see above. **Pillow fabric**, Collotweed Croisé—Pierre Frey, see above. **Blue armchair; footstool**—Connors Design (T); 508-429-4980. **Armchair; footstool fabric**, Collotweed Croisé—Pierre Frey, see above. **Welt**, Telluride Denim—Henry Calvin, see above. **Table** beside sofa—Janis Aldridge, see above. **Lamp** on table—Blanche P. Field (T); 617-423-0715. **Floor lamp**—(1)CON Group (T); 617-428-0655. **Rug**, Contata—Patterson, Flynn & Martin (T); 212-688-7700. *Kitchen:* **Wall, cabinet paint**, White Dove; **floor paint base**, Deep Ocean—Benjamin Moore, see above. **Stove**—Viking Range (M); 800-467-2643. **Sink faucet**, by Harrington Brass Works—Billie Brenner (T); 617-348-2858. *Living room:* **Armoire**—J. Butler Collection (R,T); 508-228-8429. **Painted cast paper works** by Mellie Cooper—Janis Aldridge, see above. *Loft:* **Beds**—Leonards Antiques (R,T); 508-336-8585. **Bed linens**—Nantucket Looms (R,T); 508-228-1908; The Lion's Paw (R,T); 508-228-3837. *Deck:* **Lounge chairs; side tables** (discontinued); **umbrella**—Crate & Barrel (R,MO); 800-996-9960. **Chair cushions**—Sunbrella (T); 800-788-4413. **Towels**—Ralph Lauren Home (M); 888-475-7674. *Sitting area:* **Wall paint**, White Dove; **floor paint base**, Deep Ocean—Benjamin Moore, see above. **Bench cushions**, Bristol mattresses—Charles H. Beckley (T); 718-665-2218. **Cushion fabric**, Collotweed Croisé—Pierre Frey, see above. **Boxed pillows**—Kimberly's, see above. **Pillow fabric**, Telluride Denim—Henry Calvin, see above. **Knife-edge pillows**—Drapelt (T); 781-209-1912. **Small pillows**—Kimberly's, see above. **Pillow fabric**, Collotweed Croisé—Pierre Frey, see above. **Table**—Janis Aldridge, see above. **Box; ship model**—Nantucket Looms, see above.

70 QUINTESSENTIAL KANSAS CITY

Pages 70 to 81: Designer: **David Jiménez**, *e-mail:* davidjimenezkc@yahoo.com. *Patio:* **Column paint**, Butter Cream; **chairs and sofas; round table; lantern**—Restoration Hardware (R,M,MO); 800-910-9836. **Square table**—Webster House (R); 816-221-4713. **Hurricane**—Simon Pearce (R,T,MO); 802-674-6280. **Red bowl**—Dan Meiners Studio (R); 816-842-7244. **Ceiling light**—Mission Road Antique Mall (R); 913-341-7577. **Black and white stripe pillows**—Williams-Sonoma Home (R,MO); 877-812-6235. *Living room:* **Wall paint**, Soft Chamois #OC-13—Benjamin Moore (M); 800-6724686. **Sofa**—111 Antique Mall (R); 760-864-9390. **White armchair; solid pillow; lamp**—Williams-Sonoma Home, see above. **Black-and-white throw pillow**—Thomas Paul (R); thomaspaul.com. **Ceiling light**—Pottery Barn (R,MO); 888-779-5176. **Mirror** above chest; **mirror; seagrass rug**—Restoration Hardware, see above. **Table lamp**—Bungalow Classic (R); 404-351-9120. *Sun room:* **Pedestal table**—Ralph Lauren Home (R,T); 888-475-7674. **Vases**—Kenneth Wingard (R,T,M); 415-431-6900. **Dishware**—Williams-Sonoma Home, see above. *Library:* **Brown chairs**—Jonathan Adler (R,T); 800-963-0891. **Leather ottoman; tray**—Williams-Sonoma Home, see above. **Table lamp**—Revivals (R); 760-318-6491. **Round table**—Restoration Hardware, see above. *Attic:* **Wall paint**, Simply White #OC-117—Benjamin Moore, see above. **Sofa throw pillows**—Ralph Lauren Home, see above. **Rug**, seagrass—Restoration Hardware, see above. **Zebra rug**, vintage—Swallowtail (R); 415-567-1555. **Black tray**—Williams-Sonoma Home, see above. **Metal table**—Retro Inferno (R); 816-842-4004. *Master bedroom:* **Linens; curtains**—Restoration Hardware, see above. **Trim paint**, Simply White #OC-117—Benjamin Moore, see above. **Bed**—Thomas O'Brien (R); 212-966-1500. **Black and white throw pillow; white desk**—Williams-Sonoma Home, see above. **Desk lamp**—Bungalow Classic, see above. *Blue bedroom:* **Wall paint**, Starry Night Blue #2067-20; **trim paint**, Simply White #OC-117—Benjamin Moore, see above. **Bed linens**—Ralph Lauren Home, see above. **Blue chair**—Parrin and Co. (R,T); 816-753-7959. **Sisal rug; bedside table; sconces; silver lamp; table lamp**—Restoration Hardware, see above. **Bed**—Ralph Lauren Home, see above. **Console table**—Thomas O'Brien, see above. *Master bathroom:* **White towels; showerhead**—Restoration Hardware, see above. **Subway tiles**—International Materials of Design (R,T); 913-383-3383. **Wood tray**—Williams-Sonoma Home, see above. *Dressing room:* **Wall paint**, Cappuccino; **chandelier**—Restoration Hardware, see above. **Trim**, Simply White #OC-117—Benjamin Moore, see above. **Rug**—Pottery Barn, see above. **Chair**—Dalton's Interiors (R); 816-333-7373.

82 CAMP STYLE

Pages 82 to 91: *Architect:* **Gil Schafer**; 212-965-1355. *Web site:* gpschafer.com. *Interior designer:* **David Reed**; 760-674-0151. *Color consultant:* **Eve Ashcraft**; 212-966-1506. *Landscape architect:* **Michael Trapp**, 860-672-6098. *Dock:* **Lanterns; towels**—L.L. Bean (R,MO); llbean.com. *Porch:* **Lantern sconces**—Mclean Lighting Works (M); 336-273-8758. **Pillows**—Mitchell Gold + Bob Williams (M); 800-789-5401. **Cocktail table**—Ralph Pucci (T); ralphpucci.net. **Paint**, Ceiling, Stonington Gray; floor, Narragansett green—Benjamin Moore (M); 800-672-4686. *Outdoors:* **Lounge chairs**—Smith & Hawken (M); smithandhawken.com. **Throw**—Yarnz (T); 212-868-5883. *Guest room:* **Lounge chair**—ABC Carpet & Home (R,T); 212-473-3000. **Bed**—Charles P. Rogers (R,T); charlesprogers.com. **Floor paint**, Péridot—Pratt & Lambert (M); prattandlambert.com. *Living room:* **Chaise; pillows**—Mitchell Gold + Bob Williams, see above. **Wicker chairs**—Pierce Martin (M); piercemartin.com. **Throw**—Yarnz, see above. **Ottoman coffee table**—R.T. Facts (R,T); 860-927-1700. **Glass sconce**—Ralph Pucci, see above. **Wicker side tables**—Crate & Barrel (R, MO); crateandbarrel.com. *Kitchen:* **Floor paint**, Gunnel—Pratt & Lambert, see above. **Ceiling lights**—Urban Archaeology (R,T); 212-371-4646. **Faucet**—Barber Wilsons (M); barberwilsons.com. **Farmhouse sink**—Elkay (M); elkay.com. **Cabinet Hardware**—Sun Valley Bronze (M); svbronze.com. **Refrigerator**—Sub-Zero (M); 800-222-7820. *Dining room:* **Hanging lamps**—R.T. Facts, see above. **Chairs**, Navy—Design Within Reach (R,MO); dwr.com. **Pillows**—Mitchell Gold + Bob Williams, see above. **Glassware**—Source Perrier (R,MO); sourceperrier.com. *Bathroom:* **Cabinet; sink; faucets**—Waterworks (R,T); 800-899-6757. *Blue bedroom:* **Floor paint**, Windsor Blue WithStand—Pratt & Lambert, see above. **Bed**—Charles P. Rogers, see above.

94 UNMISTAKABLY SOUTHERN

Pages 92 to 105: Interior designer: **John Oetgen**, Oetgen Design; 404-352-1112. *Living room:* **Sofa fabric**, Riviera Stripe by Grey Watkins—Stark Fabric (T); 2[illegible]9000. **Armchair fabric by fireplace**, Nashville; [illegible] **fabric**, Ascot—Scalamandré (T); 800-932-4361. **man**, Crossroads—RJones & Assoc. (R,T); 214-95[illegible] **Ottoman fabric**, Bellevue4—Glant (T); 800-88[illegible] **Throw blanket**, pink and cream stripe—Yves De[illegible] (R,T); 212-439-5701. **Coffee table**, Nicole/Car[illegible] Editions Design Collection (T); 713-682-7748. **lamps; lamps**—Edgar-Reeves (R); 404-237-113[illegible] **den stool**—International Art Properties (R); 4[illegible] 6990. *Dining room:* **Wallpaper** (C)—Peter Fasa[illegible] 413-528-6872. **Trim paint**, Cotton Balls #OC-122 [illegible] jamin Moore (M); 800-344-0400. **Chair fabric**[illegible] chine, Manual Canovas—Cowtan & Tout (T); 2[illegible] 4488. **Curtain fabric**, Locust Valley Check—L[illegible] (T); 800-453-3563. **Carpet** (C)—Stark Carpet [illegible] 752-9000. **Chandelier**, DuPont—Dennis & Le[illegible] 310-652-0855. **Dishes**, Florentine Solid Gold–[illegible] Blackwell (R); 212-696-2827. **Green vases; pla[illegible] ting** (magenta plates), Avington—William Yeo[illegible] (R,MO); 800-818-8484. **Soup bowl; saucer; cl[illegible]** Florentine—Marc Blackwell, see above. *Den:* **chairs**, Millbrook; **curtain fabric**, Bonnie plaid–[illegible] amandré, see above. **Armchair fabric**, Chaine—[illegible] see above. **Rug** (C)—Stark Carpet, see above. **[illegible] pillow fabric**, vintage—Ann Lawrence Antiqu[illegible] 505-982-1755. *Kitchen:* **Stools**, Marly—T&K F[illegible] Antiques (T); 212-213-2470. **Wallcovering**, Bam[illegible] Cowtan & Tout, see above. **Subway tile**—Renais[illegible] Tile & Bath (R); 404-231-9203. **Cabinets; hardi[illegible] stove hood** (C), by designer–Ann Sullivan Kit[illegible] 828-526-2954. **Island ironwork**—Calhoun D[illegible] & Metalworks (R,T); 404-755-6155. *Flower room:* [illegible] **way tile**—Renaissance Tile & Bath, see above[illegible] *house:* **Furniture, upholstery, pillow fabrics**—[illegible] Collection (R); 404-355-1717. **Tablecloth**, L[illegible] **Bowl**, Mateus—La Cafetiere (R); 646-486-0667[illegible] **ner and dessert plates; tumblers**—Prudence De[illegible] (R); 212-691-1356. *Back porch:* **Upholstered furn[illegible] and fabrics**—Kolo Collection, see above. **Ceili[illegible] tures**—Bevolo Gas & Electric Lights (R); 504-522[illegible] *Master bedroom:* **Wallcovering**, Blythe Dian[illegible] **armchair fabric**, Hortensia in Multi; **tablecloth**[illegible] rouette—Scalamandré, see above. **Trim paint**, C[illegible] Balls #OC-122—Benjamin Moore, see above. [illegible] Stark Carpet, see above. **Tulah flat sheet; euro sh[illegible]** Lulu DK Matouk (R); 212-683-9242. **Duvet cover**[illegible] **dard sham**, Oxford border—Williams-Sonoma [illegible] (R,MO); 888-922-4108.

106 KITCHEN OF THE MONTH

Pages 106 to 109: Interior designer: **Christophe[illegible] cock**; 203-388-4100. **Cabinetry and hardware**, [illegible] tory Collection—Christopher Peacock Cu[illegible] Cabinetry (M); 203-388-4100. **Island butcher [illegible] and polished steel drawer fronts**—Christ[illegible] Peacock, see above; and Brooks Custom (M); [illegible] swood.com. *ICON products:* **48″ Range**, #E48DF7[illegible] **ICON 36″ Range**, #E36DF76EPS; **30″ single [illegible] oven**, #E30EW75EPS; **high-speed oven**, #E30SO[illegible] **warming drawer**, #E30WD75EPS; **42″ refrige[illegible]** #E42BS75EPS; **dishwasher**, #EDW5505EPS; **ice m[illegible]** #E15IM60KPS—Electrolux (M); electroluxusa.[illegible] **Sinks** by Hamat; **faucets**, #LS57L-PN by Rohl—[illegible] Hardware (R,T); 212-838-2214. **Countertop**, honed[illegible] cia Imperiale Palazzo marble by Artistic Tile–[illegible] England Stone (R,T); 203-876-8606. **Backsplash**[illegible] cia Imperiale Palazzo stone mosaic in Wavy—[illegible] tic Tile (R,T); artistictile.com. **Backsplash** (b[illegible] range), Silver, La Leaf Collection—Artistic Til[illegible] above. **Pendant lights**—Vaughan (T); 212-319-[illegible] **Blinds**—Hunter Douglas (M); 800-789-0331. [illegible] Sony (M); sony.com. **Espresso machine**—Br[illegible] (M); breville.com. **Stools**—Little Bird Furn[illegible] (R); 203-388-4100. **Cookware**—Wolfgang Puck[illegible] wolfgangpuck.com. **Cookware**—All-Clad (M) [illegible] 255-2523; all-clad.com. **Bowl**—Holland Bowl Mil[illegible] 800-774-1230. **Liquid soaps and dishtowels**–[illegible] liams-Sonoma (R); williams-sonoma.com. **Floo[illegible]** Oak—Wide Plank International Flooring (R,T[illegible] 426-7505. **Decorative wall finish**—Christophe[illegible] cock, see above and Deux Femme Decorative [illegible] Design; 203-423-1013.

CORRECTION

JUNE 2007: In "Instant Room," p. 89, the followin[illegible] was incorrectly credited: **Solace** 8590-0 in eucaly[illegible] tus by Larsen—Cowtan & Tout (T); 212-753-4488.

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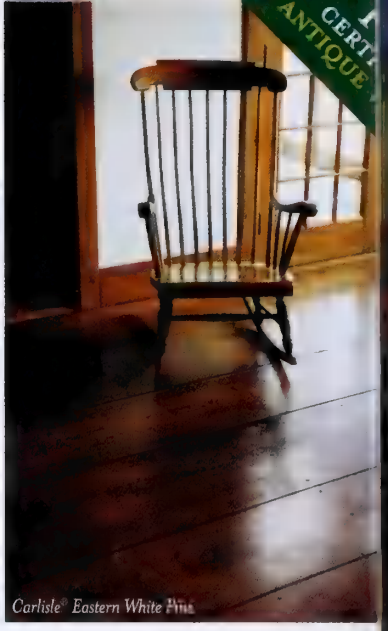


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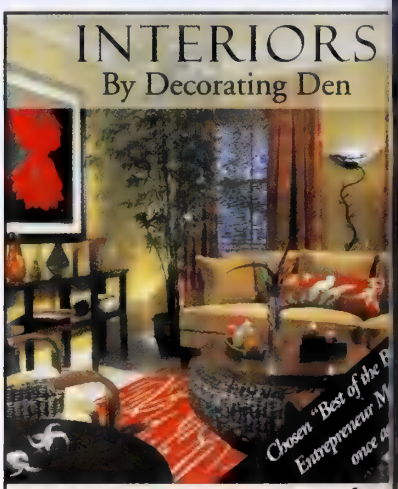
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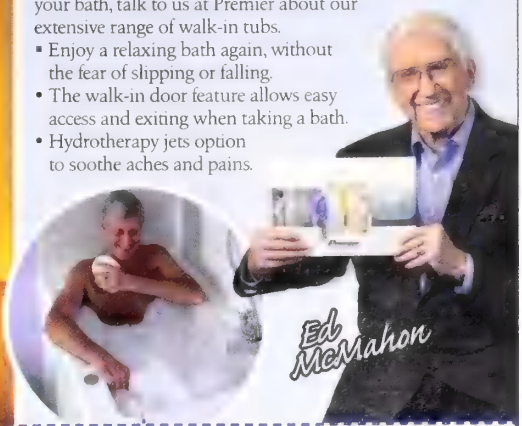
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THE LAST WORDS

What's in your beach bag? Mimi Read finds out no two are alike

"All or Nothing" is kind of my motto. Some days I can be happy with just a beach towel and a bottle of water. Other days, I pack everything except a spare car battery: sunblock, extra sunglasses, more sunblock, Band-Aids, two novels, six magazines, iPod, cell phone, printouts of phone messages—even though my phone doesn't work on the beach and I never return calls anyway—notebook, pen, camera, aspirin, and a banana. Hopefully, somewhere in there are my house keys, too."

DONALD BAECHLER, ARTIST

"I bring tons of wonderful Anthelios sunscreen, which comes with a tint; you can get a head start on a golden glow tan . . . a thermos of herb tea stu with fresh mint from my garden . . . and a box of dominoes, because I'm perennially trying to beat my husban

SUZANNE RHEINSTEIN, INTERIO DESIGNER AND OWNER OF THE STORE HOLLYHOCK IN LOS ANGE

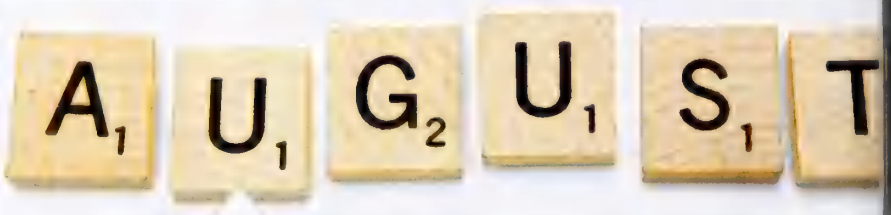
"I'll toss pure white towels into my Jack Spade bag, along with a book I just bought called *The Beautiful Fall*. It's the deliciously trashy story of Karl Lagerfeld and Yves Saint Laurent and their wild, excessive lives in 1970s Paris. You'll never find me reading Proust on the beach."

MILES REDD, INTERIOR DESIGNER

"In my Oly Studio bamboo-handled bag, I pack Banana Boat Quick Dry Sport SPF 30 spray (a must), Frisbee, my Hermès beach towel, Nike sea socks, and as many magazines as I can carry. One thing I'm careful to leave behind is my cell phone!"

JEAN LARETTE, INTERIOR DESIGNER





"My number one item is Scrabble, to which I am addicted. I'll play with anyone, including children. If no one will play with me, I study the dictionary. Did you know qaid, qat, and qintar are words? Za is a great new one—it means pizza."

RUTHIE SOMMERS, INTERIOR DESIGNER AND OWNER OF THE STORE CHAPMAN RADCLIFF IN LOS ANGELES

"I sun-block up, walk to the beach, swim, and walk home. No book, no towel, no keys, no bag, no bottled water from Fiji or anyplace else. I send guests with an umbrella and roll-up straw beach mats and begrudgingly give them a towel with the proviso that it's theirs to shake out and put on the clothesline when they come back! I'm anti-laundry. Don't I sound like fun?"

TOM SCHEERER, INTERIOR DESIGNER AND OWNER OF A BEACH HOUSE IN HARBOUR ISLAND,

"This summer I'm using a beach bag I designed—a dark brown straw tote with gold trim, gold handles, and a giant leaf-print lining so it's easy to see things. I take my new black Eres bikini a a coral red antique Turkish towe the size of a sarong—I lie on it instead of a towel and at the end the day, I wear it as a skirt with a big white button-down shirt from my husband's closet and white Havaianas flip-flops."

MONICA ZWIRNER, HANDBAG DESIGNER AND CO-OWNER OF THE STORE M Z WALLACE IN NEW YORK

"I do like to pack a whole tomato or two along with Jane's Krazy Mixed-Up Salt and a big hat to hide under. Also my ol wooden paint box with ultramarine blue and yellow paint, a bottle of sepia ink, and brushes. I take loose watercolor pap sheets so the edges won't curl up. I'm always hopeful for a good piece of seaweed or backlit branch to paint."

KATIA RAMSEY, ARTIST AND OWNER OF A BEACH HOUSE IN BELLPORT, N



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House Beautiful

SEPTEMBER 2

the new neutrals

FALL color ISSUE

A TOTAL GUIDE TO GENTLE DREAMY COLOR

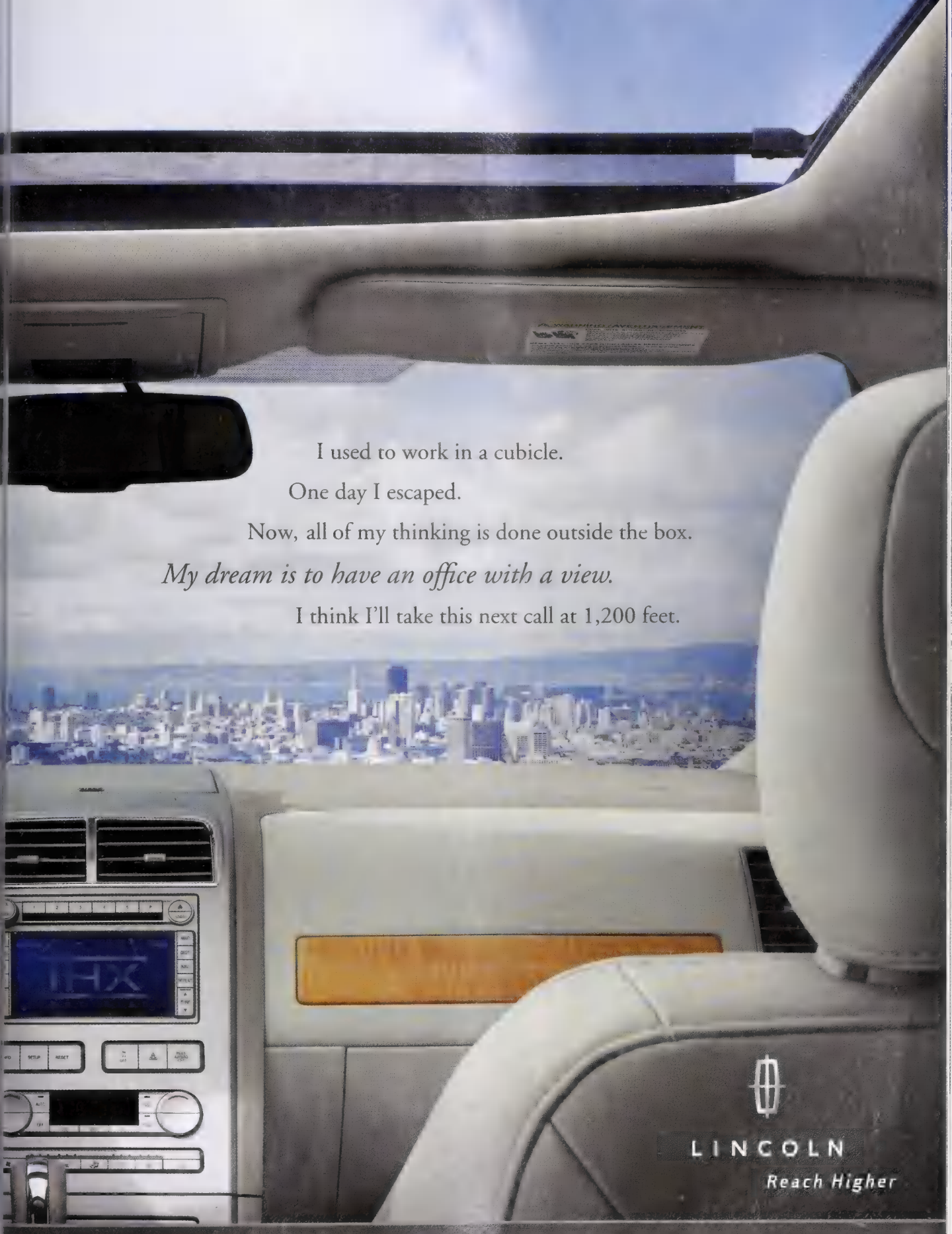


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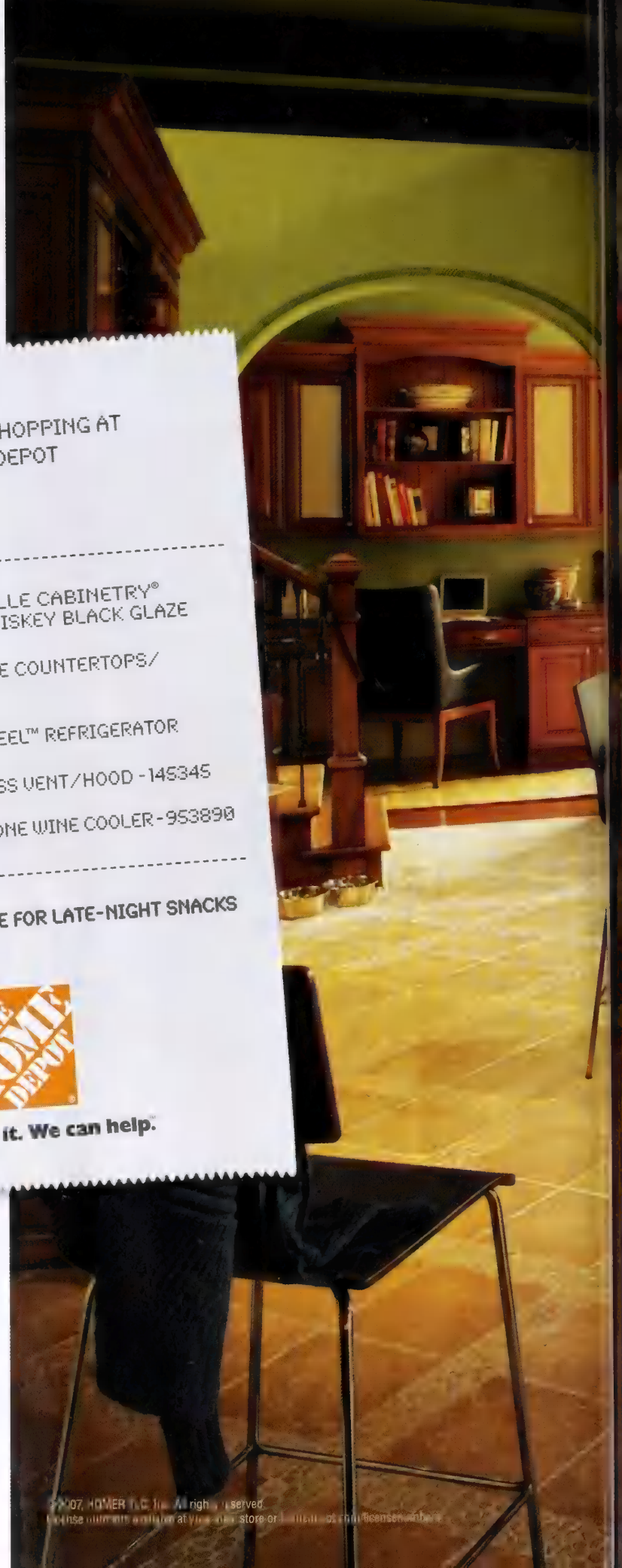
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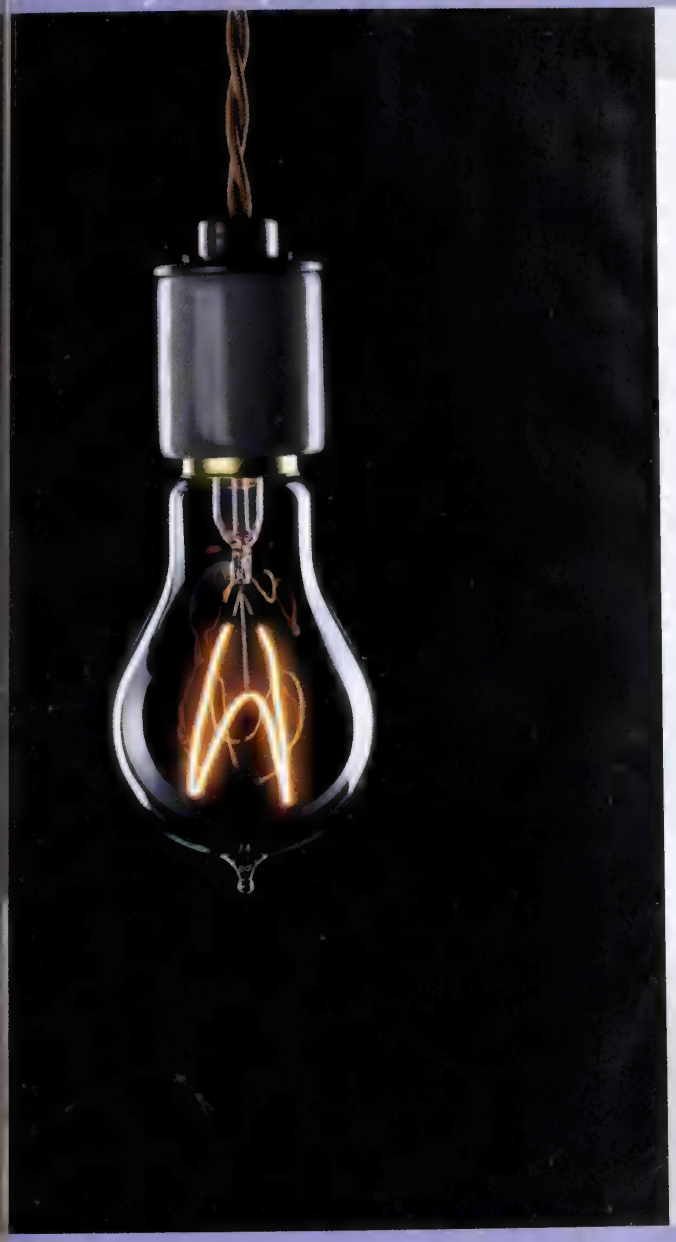


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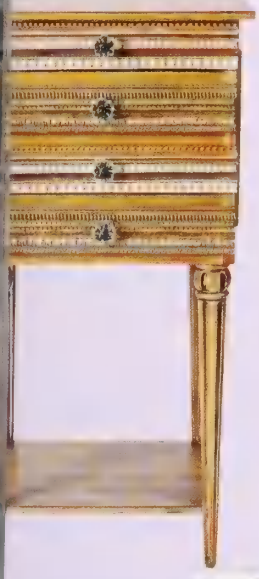
September 2007

The New Neutrals

"I love grayish blue as a backdrop...the blue of a washed-out sky just after a storm has passed. Almost anything looks great with this blue. That's what neutrals are all about, aren't they?"

INTERIOR DESIGNER CHRISTOPHER MAYA, COLOR: NEUTRALS, PAGE 28

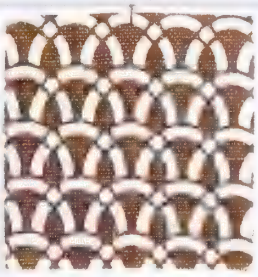
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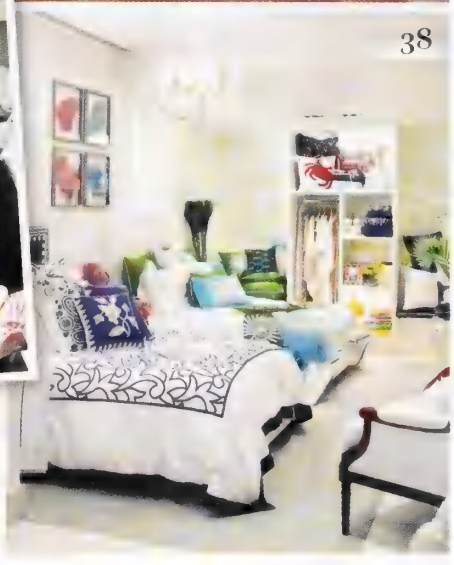
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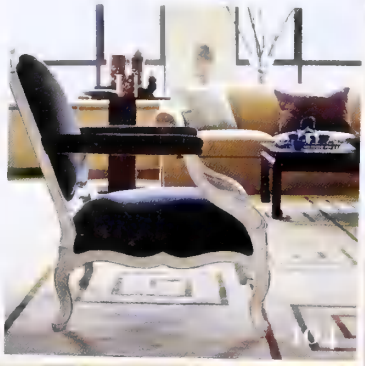
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September 2007

The New Neutrals

"You know when you go in a room and you just let out a deep sigh? There are reasons why you do that—why a room feels so good."

INTERIOR DESIGNER BOBBY McALPINE, NEUTRALS ARE NATURAL, PAGE 112













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A DISGRUNTLED

LOOFAH

used to be considered somewhat of a luxury item. Vhen people saw me hanging in a shower they'd ay, "Ooooh, a loofah." They were impressed. Now hey've got these fancy showerheads, hand showers nd body sprays spouting out of every wall— feel like I'm watching a show in Vegas. I'm ucky if I even get noticed. If this is life in a ustom shower, I want out.



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GOOD MORNING



Diet Coke



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Peacock blue, marigold, violet. These floor pillows are made from the most exquisite Indian sari silks and stuffed with pure cotton. For meditation (we wish), or those moments when the kids flop down to watch TV. 12- to 24-inch squares, from $125. ABC CARPET & HOME: 212-473-3000; abchome.com.

September 2007

Produced by
WHITNEY ROBINSON

Written by
CHRISTINE PITTEL

the best!

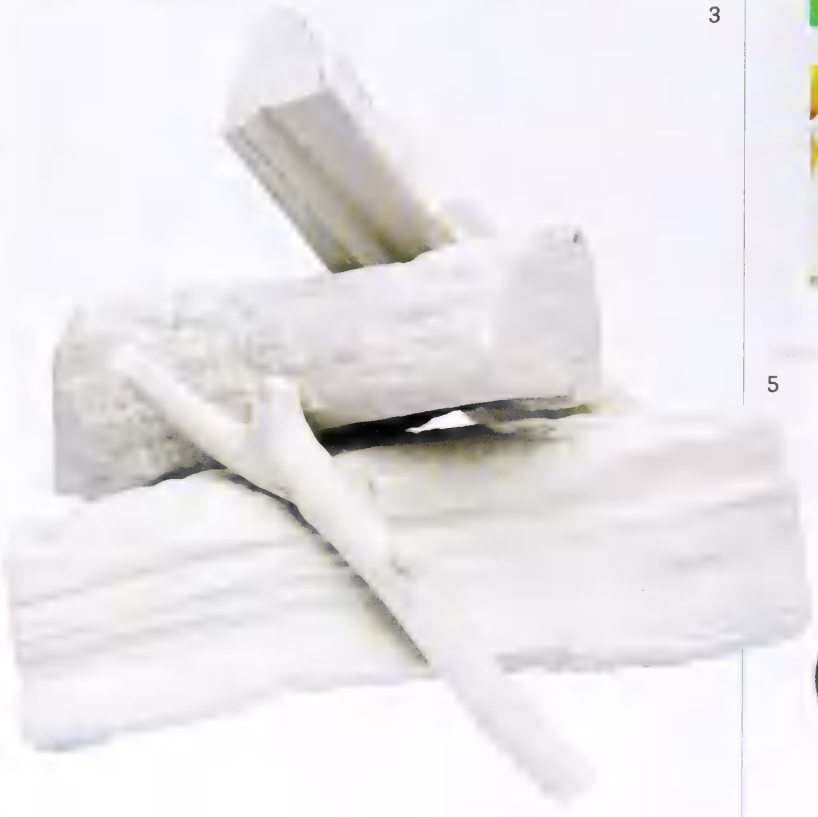
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1



2



3



4



5

1. Night Stand
Those moldings on the four convenient drawers caught our eye. Perfectly proportioned for bedside with pretty glass knobs. Curator Night Stand, $698. ANTHROPOLOGIE: 800-309-2500; anthropologie.com.

2. Sconce
Instant atmosphere and n wiring required. The patin on the handwrought tole looks centuries-old, and t 30-inch height adds dram to any room. $275; $550/ ROOMS & GARDENS: 310-451-5154; roomsandgardens.com.

3. Porcelain Logs
We saw these at Kips Bay Showhouse and thought: Perfect for the fireplace, d season. There's somethin wonderfully surreal about white logs, but it's the stick that sold us. Still Life Wood Set, $275. KLEINREI 718-937-3828; kleinreid.c

4. Lemon Bar Mix
Foolproof. And Ina Garten, aka The Barefoot Contessa knows just how we like them, tart, with a buttery shortbread crust. $11, exclusively at CRATE & BARI 800-967-6696; crateandbarrel.com.

5. Salt and Pepper
Thomas O'Brien's Vintage Modern wooden shakers h an appealing heft. 5 inches high, $4 each. TARGET: 800-800-8800.


This is not an Art Nouveau light fixture.
It's a range knob.
dacor

the best!



1



2

1. Basket
Every room needs a han made touch. These exub Indonesian straw baske come in three sizes, 8 to inches high, from $38. ANDRIANNA SHAMARIS: 212-388-9898; andriannashamaris.con

2. Cooler
This doesn't pretend to l anything but plastic, and plus the six Popsicle cold is the fun. Try them out o patio for a party. 15.5 incl high, $28. NANCY KOLTE HOME: 212-219-2271.

3



3. Lamp
Foo dogs were the ancie guardians of Chinese ten but these two, a female with her cub and a male w a globe, won't bite. A clas decorator look in hand-glazed porcelain. $425 e $765/pair. WILLIAMS-SO HOME: 888-922-4108; wshome.com.

4



4. Notes
Guaranteed to get their attention. Post-it notes in new Samba Collection wi give a whole new rhythm your desk. From $2. STAPL 800-378-2753; staples.c

5. Gift
Cream and sugar, anyone Dazzle guests with sterli that shows off that famou Tiffany & Co. craftsmans Garden cream and sugar set, $750. TIFFANY & CO.: 800-526-0649; tiffany.co

5



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COLOR NEUTRALS

What neutral do you find yourself always using? These designers reveal the colors that keep them loyal

By MIMI READ

"I love grayish blue as a backdrop—the blue of a washed-out sky just after a storm has passed. I'm sitting here in my office right now with this color on the walls. I have Swedish painted grayish-blue chairs, an 18th-century mahogany desk, a shiny modern chrome lamp, a painting done in black oils by a friend, and bright red curtains! Almost anything looks great with this blue. That's what neutrals are all about, aren't they?"

CHRISTOPHER MAYA
BENJAMIN MOORE
GLASS SLIPPER 1632

"When in doubt, Linen White. You can phone that in. It might seem like a cop-out, but it works beautifully. I use it when people are unsure. They want something light and airy, but not stark white. No matter what light you put it in, it looks good."

MATTHEW PATRICK SMYTH
BENJAMIN MOORE
LINEN WHITE



"Mesquite is a flattering light moss green without much yellow. I love it because it doesn't shout 'I'm green!' It says, 'I'm a very beautiful color.'"

JENNIFER GARRIGUES
BENJAMIN MOORE
MESQUITE 501

"I've been using Bella Donna a lot. It's a smoky lavender gray, the color of a twilight sky. I used it on the parlor floor of a brownstone, and it looked flat-out sophisticated. I'm in the bedroom of my country house right now, which is painted this color. Bella Donna is a sexy, adult color, but it can go a lot of different ways."

DD ALLEN
C2, BELLA DONNA C2-316W



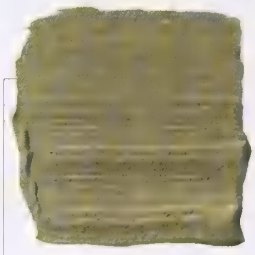


"My standby is Grant Beige. It's like a favorite pair of worn khakis. It works with modern spaces and traditional ones, fares equally well with the light of Texas or the East Coast. If you want to keep your palette clean with whites, creams, and accents of black, it becomes very architectural, or you can warm it up with soft reds, blues, and greens."

CHRISTOPHER RIDOLFI
BENJAMIN MOORE
GRANT BEIGE HC-83



In a sleek Manhattan apartment, DD Allen bathed the living room walls in Bella Donna, a smoky lavender neutral with both refinement and sex appeal.



"I could paint every room in the house Coconut Skin, a deep mocha brown with some milk in it. It's cozy and comforting without being kidsy: grounding with pastels, weighty with bright colors. Even with a funky, kitschy color like lime green, you've got an elegant combination."

MARY McDONALD
DUNN-EDWARDS
COCONUT SKIN DE1055

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COLOR NEUTRALS



"Khaki and celadon are my picks. These are colors, but they're still very neutral in their integrity. Each one is softly beautiful. They don't scream. They don't dictate—you can put them with anything."

MARIETTE HIMES GOMEZ
FARROW & BALL STRING 8,
FARROW & BALL
GREEN GROUND 206

"I always come back to Horizon, a pale gray that doesn't turn blue or green on you. It's a sophisticated, perfect background to so many interiors. Blues, of course, look beautiful against this gray, but so do pinks, lavenders, and the legs of sofas and chairs that have been stained a driftwood color.

STEVEN GAMBREL
BENJAMIN MOORE
HORIZON 1478





"The most enduring color I've found is Benjamin Moore's Papaya, which looks like homemade vanilla ice cream with a little caramel in it. My whole apartment is Papaya! I love it with the blues, greens, and blue-greens of the sea and sky, and with various soft warm pinks. There's nothing edgy about it, which suits me fine. I like pretty furniture, pretty people, pretty books, pretty music, and I like a room to be beautiful."

GERRIE BREMERMANN
BENJAMIN MOORE PAPAYA 957

"I'll do entire houses in Mushroom, which is pretty darned fabulous. It's a beige, but it changes drastically—one minute it's putty and the next, it's rosier. Chameleon-like and mysterious, it takes on the properties of the colors around it. You want to put your hand out and touch the wall because it doesn't look solid. It's almost cloudlike."

ELLEN KENNON
FULL SPECTRUM PAINTS
MUSHROOM





"I use spring green as a neutral. It's the color of buds and bulbs popping out of the ground after a long winter—a reassuring color, great in a bedroom. The coolness is therapeutic."

JEFFREY BILHUBER
BENJAMIN MOORE PALE
VISTA 2029-60





"It's called Wenge and it's from Benjamin Moore's new Affinity line. It's a rich blackish brown, the color of that bitter chocolat with 70% cacao that everyone's calling health food now. A neutr should get along with every colo in the fan deck, and this one is like the nicest girl in the sixth grade. It goes with silvery green It looks beautiful with creamy yellows. It is wonderful with red And if you're really having a col mood swing, it will support lilac

MALLORY MARSHALL
BENJAMIN MOORE WENGE AF-180



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INSTANT ROOM BROOKE GOMEZ

Bold patterns in whisper colors... It's no wonder designer Brooke Gomez admires the hand-printed fabrics from TylerGraphic.

Produced by ORLI BEN-D



1. Curtains

POMPEII STRIPE is wond for draperies: "Leave th fabric unlined for the beautiful translucency only linen can give."



2. Sofa

ROSE DU ROI, based on a engraving, goes on the E Sofa from the Mariette H Gomez Collection for Hi Chair.



3. Chair

Use PAISLEY on the Audr Chair from the Mariette Himes Gomez Collection Hickory Chair. "It's a swe chair that needs a fabric guts," says Gomez.



4. Ottoman

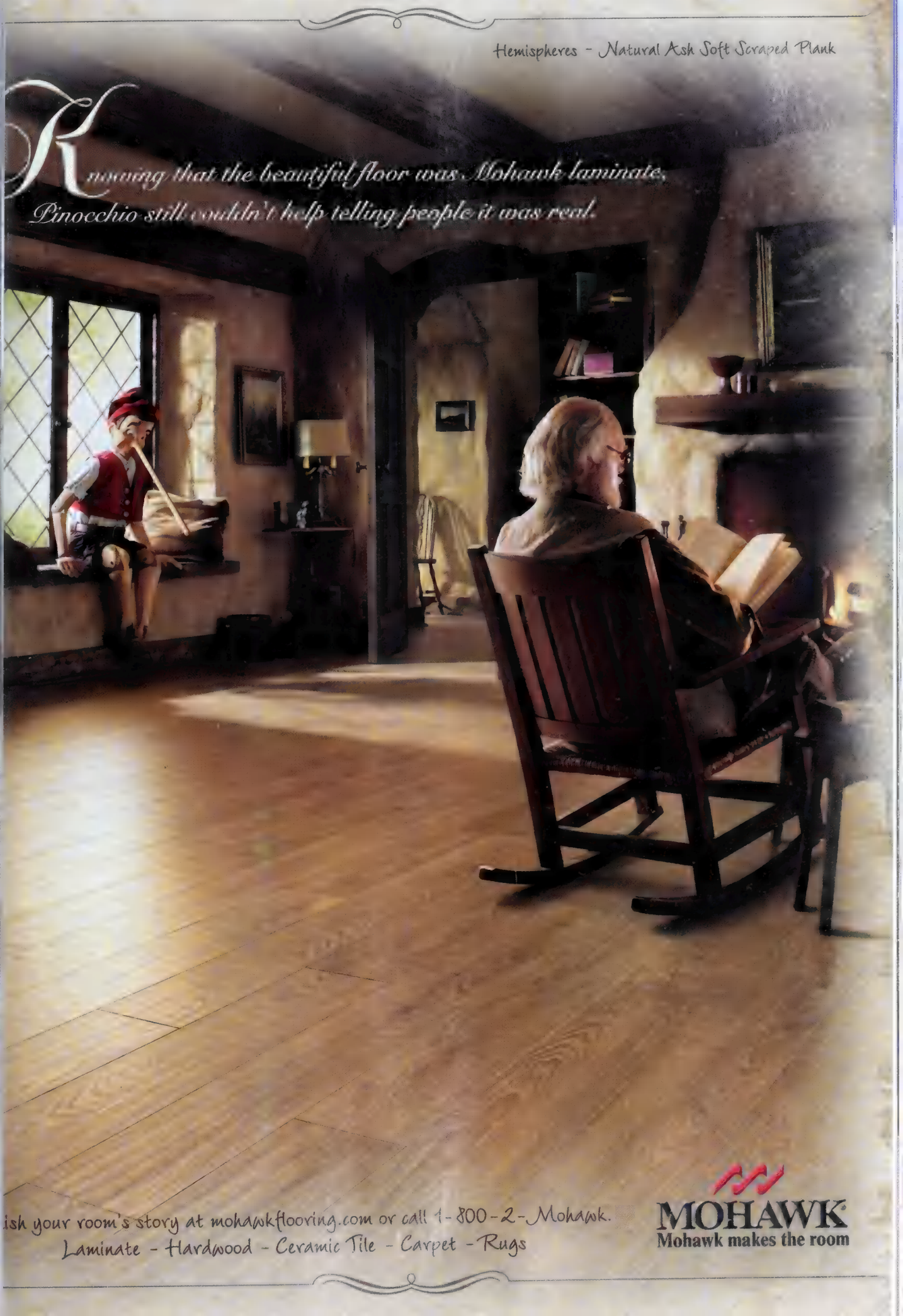
SILK PLAID works well wit the box pleats of the Egg Ottoman from Mariette Himes Gomez Collection for Hickory Chair.





Brooke Gomez, of New York–based Gomez Associates, isn't afraid to admit she loves pink, especially the sophisticated shades in TylerGraphic's collection. Here she uses them to create a romantic yet formal living room. To put your ideal room together, see our planners on pages 34 and 36.

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Start Here

"Rose du Roi [in Platinum] is ideal for a big sofa. The large-scale print has gradations in pattern and color that make it so soft," says Gomez of the cotton/silk. "I like to match a fabric with the scale of the furniture, while still thinking of the big picture. If everything is loud, it's not going to work."

TYLERGRAPHIC: 212-924-6693

Printed Linens

ADD ONE FROM THIS CATEGORY



1. Balance the pattern of linen PAISLEY [in Pink] with a petite chair frame. TYLERGRAPHIC: 212-924-6693.



2. ARABESQUE [in Fog] makes great throw pillows. "Then I'd take them to the next level and add a fantastic metallic fringe." KATE GABRIEL THROUGH A.M. COLLECTIONS: 800-771-7259.



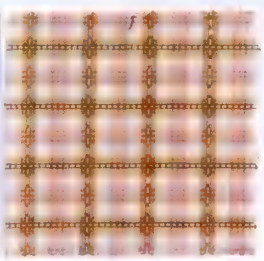
3. Cover a pair of chairs with GRANADA [in Pink], a linen. Then finish with a contrasting welt of pink or gray. TYLERGRAPHIC: 212-924-6693.

Stripes & Checks

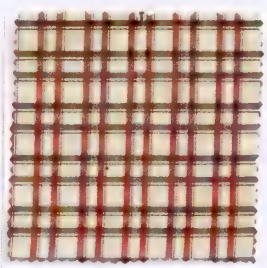
THEN ADD TWO FROM THIS CATEGORY



1. Use POMPEII STRIPE [in Pink] to make pretty curtains by lining it with a solid pink linen. TYLERGRAPHIC: 212-924-6693.



2. A Bemberg/cotton, MARCO CHECK [in Rose] is a chameleon fabric. "You can use it in a formal way or on seats around a kitchen table." COWTAN & TOUT: 212-647-6900.



3. SILK PLAID [in Ruby] looks great on an ottoman, and really sings with a crisp tailored skirt. ROSE CUMMING BY DESSIN FOURNIR: 785-434-2725.

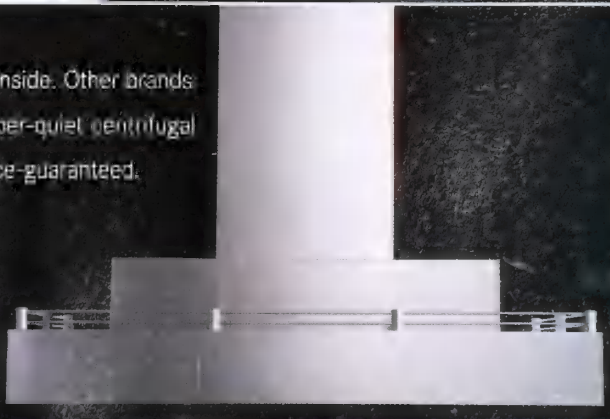


4. The vertical nature o AMAGANSET STRIPE [in E makes this linen perfect for curtains on a tall win NANCY CORZINE: 888-219-7227. >>

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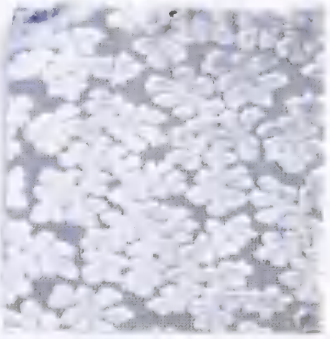
Start Here

"Because Ted Tyler [of TylerGraphic] hand-prints in multiple layers, the oatmeal-colored flower plays second stage to the chocolate hue," says Gomez. "In natural light it really comes to life. Persian [in Chocolate] is a romantic fabric with a lot of character."

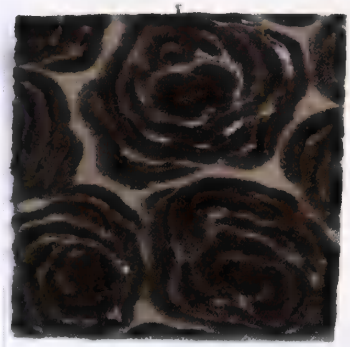
TYLERGRAPHIC: 212-924-6693

Velvets

ADD ONE FROM THIS CATEGORY



1. "You can't go wrong with this light blue CORAL VELVET [in Ice]. I just used it on two settees facing each other with a coffee table in between." NANCY CORZINE: 888-219-7227.



2. "VELVET ROSES [in Rootbeer] is a cozy fabric that doesn't feel precious." Gomez last used it on a banquette in a family room. NANCY CORZINE: 888-219-7227.

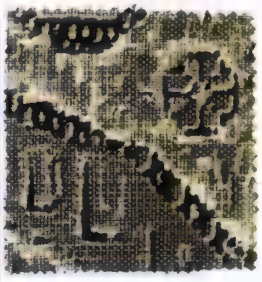


3. MAZARE [in Nattier] adds a dose of texture to any room. The scale of the viscose/cotton stripe is ideal for a small bench. MANUEL CANOVAS THROUGH COWTAN & TOUT: 212-647-6900.

Linens

THEN ADD TWO FROM THIS CATEGORY

1. "A linen like BRUSSELS [in Vanilla] is a blank canvas that screams out for some jewelry." Accessorize with fringe, welting, or buttons. TYLERGRAPHIC: 212-924-6693.



2. The rich tones of linen BOTEH [in Chocolate] complement stained wood pieces. TYLERGRAPHIC: 212-924-6693.



3. The small print of linen TULAH [in Caramel] can look busy on a large piece of furniture. Try it on the seat of a desk chair or small ottoman. LULU DK THROUGH HINSON & CO: 212-475-4100.



4. Play with the pale, dreamy palette of CABANA [in Chocolate] by using it for loose, cascading curtains. TYLERGRAPHIC: 212-924-6693.

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Drawing from the latest paint color trends, The Home Depot® has gathered and arranged the season's freshest hues into an accessible medley of stylish collections. When you're coordinating the perfect palette, the authority in color can help you choose your perfect paint colors with confidence. Just visit our Color Solutions Center,™ where you'll find even more colorful ideas and exclusive brands such as Behr,® Ralph Lauren,® and Glidden.® Turn your home into a gallery of color. Be bold. Be subtle. Be inspired at the place for color–The Home Depot.

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CORAL REEF COLLECTION

Simple, understated hues define this timeless palette. Brilliant pinks sprinkled amid softer shades of blue and cream reveal a delicate balance of color not so unlike the underwater community that inspired it.

BEHR	BEHR	RALPH LAUREN	RALPH LAUREN	RALPH LAUREN	GLIDDEN
River's Edge	Peony Pink	Devonshire	Horsehair Brown	Wildflower Path	Wishes
510C-3	190D-5	NA22	VM88	IB55	45YY 75/110

Color Hint: For subtle textures and aged ambience, try a faux finish such as Venetian plaster or colorwashing. Discover even more kinds of techniques at **homedepot.com/colorsolutions**.



DAYBREAK COLLECTION

The warm, cheery disposition of this uplifting blend is sure to bring a smile to any room. Varying shades of intense reds, citrus oranges, and friendly yellows can be mixed and matched to complement a range of styles from modern to sophisticated.

BEHR	BEHR	BEHR	RALPH LAUREN	GLIDDEN
Red Tomato	Pumpkin Patch	Eggshell	Kayak Yellow	Carotene
170B-7	S-H-250	W-D-300	IB74	97YR 44/042

Color Hint: Want more space? Fake it. Use vertical stripes to make rooms feel taller, or go horizontal to make them feel bigger.



LAWN DANCE COLLECTION

Anything but subtle, this vibrant palette is a fresh take on the backyard BBQ, gingham tablecloth and all. Vivid colors combine with stark whites in playful contrasts that could make any room feel young again.

BEHR	BEHR	BEHR	GLIDDEN	GLIDDEN	GLIDDEN
Spiced Butternut	Parsley Sprig	Licorice Stick	Off White	Hot Pepper	White on White
310B-5	S-H-450	S-G-170	45YY 74/073	72YY 47/743	30GY 88/014

Color Hint: Go bold gradually. Use brighter, more intense colors as an accent inside bookshelves and cabinets. Or paint an entire wall to create a more dramatic effect.

BEAUTIFUL EVENTS

NOTEBOOK

NYSID On June 5th, House Beautiful and The New York School of Interior Design hosted a cocktail party to benefit the NYSID at the Hearst Tower in New York City. NYSID is New York's only private, not-for-profit college dedicated solely to interior design education.



Inge Heckel, NYSID President; Designer Albert Hadley; and Kate Kelly Smith, House Beautiful.



Jim Druckman, New York Design Center; Janice Langrall, Stroheim & Romann; Eileen McComb, Benjamin Moore; and Newell Turner, House Beautiful.

Photos by Katie Lyman



Orli Ben-Dor and Ryan Brown of House Beautiful; Alix Lerman, New York Design Center.



Designer Vicente Wolf and Sherri Donghia of Donghia.

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OUR FAVORITE STORE

Ankasa, New York City

By JENNIFER DWY

How long has it been since you fell in love with *everything* in a store? We did, at fashion-forward Ankasa…





The hallmark of the Ankasa look is its dramatic embroidery. Your pillows are works of art

SACHIN AHLUWALIA: The Ankasa collection began with pillows. My wife, Babi, and I were decorating a new apartment, and we couldn't find the right pillows. So we decided to design our own. After the pillow line came a bedding line. Our background was in fashion, designing embroidered textiles for some the top design houses like Vera Wang and Oscar de la Renta. We wanted to bring that same fashion sensibility to the home. What's unique about our embroidery is that the threadwork is three-dimensional. It pops right off the textiles.

Some people might think: $300 for a pillow! What would you say to them?

That they're getting the opulence of a couture gown, for the home. You won't find anything like them anywhere else.

You've just opened your first store. Every room has a different mood—ethereal, sleek and urban, coastal…

We set up it up like a showhouse. We wanted an intimate place, where you could shop not only for our pillows and bedding, but items that complement them—furniture, lighting, accessories. The Ankasa collections are like fashion collections. They change every three months.

Who is the Ankasa customer?

A well-informed, well-traveled person who is fashion-forward. Our customers accessorize their homes with the same passion that they do their wardrobes. And they love to entertain at home—the new 'going out' is dining in!

What three words would you use to describe Ankasa?

I'll give you two—luxury living.

ANKASA, 135 E. 65TH ST. NEW YORK, NY 10021 212-861-6800; ANKASA.COM





FROM TOP Soft neutrals give the upper floor of Ankasa a dreamy femininity; the Manhattan storefront, clean and contemporary; blue, white, and coral dominate the resort-inspired collection. Ankasa's textile collections change every three months.

don't miss…

- The pillows. And not just the embroidered ones. The dome beadwork on the butter-soft Italian leather pillows are like jewelry for your sofa. $275–$800.
- Headboards with removable—and embroidered—panels. Brilliant. Can be changed to match the bedding, or to suit the season. Beds, $5,800–$10,000. Replacement panel, $1,800–$4,200.
- Wall art panels; their size gives the three-dimensional needlework a special drama. From 31" × 31" to 6′ × 54". $1,800–$3,600.
- Italian cashmere throws. So beautiful, you could wear them. $800–$3,600.


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EVERYWHERE WE LOOK...

Four-poster Beds

Antique or modern...richly carved or simple and sleek. These beds deliver more than a good night's sleep. They tell a story

By CAROL PRIS



This mahogany bed is a careful reproduction of a 19th-century British Colonial four-poster. This bed reminds us of the bed on page 79.

Heavily carved posts such as these work best with equally bold furniture.

Posts on antique beds that supported a long-gone canopy will often lack tapering finials like those seen here.

The side rails on old beds have often been chucked, and need to be replaced. On this new Safari Bed from Ralph Lauren ($7,209), elegant planks have been faithfully re-created. Ralph Lauren Home: 888-475-7674; rlhome.polo.com.

A Little Backstory

Shakespeare bequeathed his second-best bed to his wife, but his very-best bed was surely a four-poster with all the trimmings: goose-down pillows, feather mattresses, heavy bed-hangings to keep out the cold, a "roof" (as the English called a canopy) and, in all likelihood, Elizabethan bedbugs. Today we are seeing more and more versions of the traditional four-poster's popular modern descendants—and without the wildlife.

Why do four-posters seem so special?
Could it be romance, perhaps?...Or an unconscious remnant of medieval times, when the bed of the highest ranking member of a household was often the only one permitted to have a full canopy? Or it might just be the snuggly feeling of being able to really climb into bed. Though maybe it's about feeling princess-y!

Am I better off buying an antique bed rather than a new one?
If you're planning to share your bed with anyone larger than your Westie, no. Antique beds are usually smaller and sometimes shorter than new ones. And even if you don't mind not being able to roll over during the night, you'll probably have to buy a custom mattress and custom sheets.

On the other hand, older beds are frequently constructed of beautiful wood and enhanced with fine-quality inlays and carvings. In the 1920s, American manufacturers like Wallace Nutting made excellent copies of Federal-era beds, which are now highly collectible.

Why do some antique beds have very plain headboards?
Usually because the headboard was intended to be hidde behind the bed curtains. Many American beds had canopies hung with delicate crocheted curtains that kept ou drafts, insects, and Sunday-morning children. The need fo draperies disappear with the arrival of central heating and air conditioning.


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EVERYWHERE WE LOOK...

Traditional

From its simple headboard to its brass bolt covers, this is a classic reproduction of an American four-poster, circa 1800. The posts may be a trifle short (perhaps to make it easier to hang our trousers on), but at $1,299, it's still a bargain. Abigail Bed from Ethan Allen: 888-324-3571; ethanallen.com.



Contemporary

The soaring, simple lines of the Granville bed ($9,660) combine a little cheeky skew with a lot of architectural sleek, though its suggestion of a canopy (the rectangular framework on top is the tester) is out-and-out Traditional. Michael Berman: 323-933-0220; michaelbermanlimited.com.



Vintage

A mahogany bed from the 1950s by midcentury man-of-the-moment Tommi Parzinger is severely elegant, except for its cupped and scalloped—almost floral—flanged finials. The low headboard would seem to encourage lots of pillow talk, possibly about the bed's $18,000 price tag. Capitol Furnishings: 212-362-3970; capitolfurnishings.com.



Keep an eye out f

- A graceful proporti between post heigh and bed size. Short posts on big beds ca look squatty.
- Decoratively painte four-posters and or nal paint.
- Beautiful detailed carving.
- On old beds, the ori nal side rails that hold front and back together.
- Unusual vertical elements on the posts: twists, flutin (scooped-out hollow or foliate carving.

Stay away from

- Beds with missing finials.
- Antique beds that have been widened t accommodate newe mattress sizes.
- Refinished old beds. Do a sniff test. New varnish or lacquer will occasionally still smell.



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THE MAKEOVER

PART 3

The Hallway

By CHRISTINE PI

Find a room you never knew you had. Designer T. Keller Donovan brings out the best in a space that, too often, is simply overlooked



Get It Right

- Keep the colors simple. A blue and white scheme brightens a room with no natural light. I chose Benjamin Moore's Summer Shower (2135-60) because it has the coolness of the blue deep within a chunk of ice. White Dove (OC-17) makes trim look tailored and crisp.
- Always buy in multiples. There's quality in quantity.
- Find a place for a chair. We all need little perches and way stations—for a pile of laundry, the mail, a bag. If space is tight, try a narrow bench. You could also hang a bracket low enough to act as a catchall for keys and things.

After



White box frames are from West Elm. Pair of brackets from John Rosselli. Mandarin urns from And Beige.

CATCH UP ON THE MAKEOVER AT HOUSEBEAUTIFUL.COM

I see a plain hallway. What do you see?
Possibilities. Some people might think bookshelves. I made it a gallery. The secret is to find a theme. Since I live on Washington Road, I decided to collect antique prints of George Washington. But you could do family photographs—all in the same kind of frame.

How does that help?
You want to pick just one color, for unity. I found the white oval frames and hung them in a line around the top of the room like a virtual crown molding.

But you didn't limit yourself to ovals.
You need a little variation within the theme. Different shapes make it look as if they were collected over time.

Most people would have hung a print on either side of the door and called it quits.
That door is the only one that's centered, so I decided to wrap it with pictures and make it the focal point. I only had one medal, so I hung it in a place of honor over the door and moved down from there, balancing each piece with its equivalent on the other side. Those tiny little frames at the bottom are like the periods on two exclamation points.

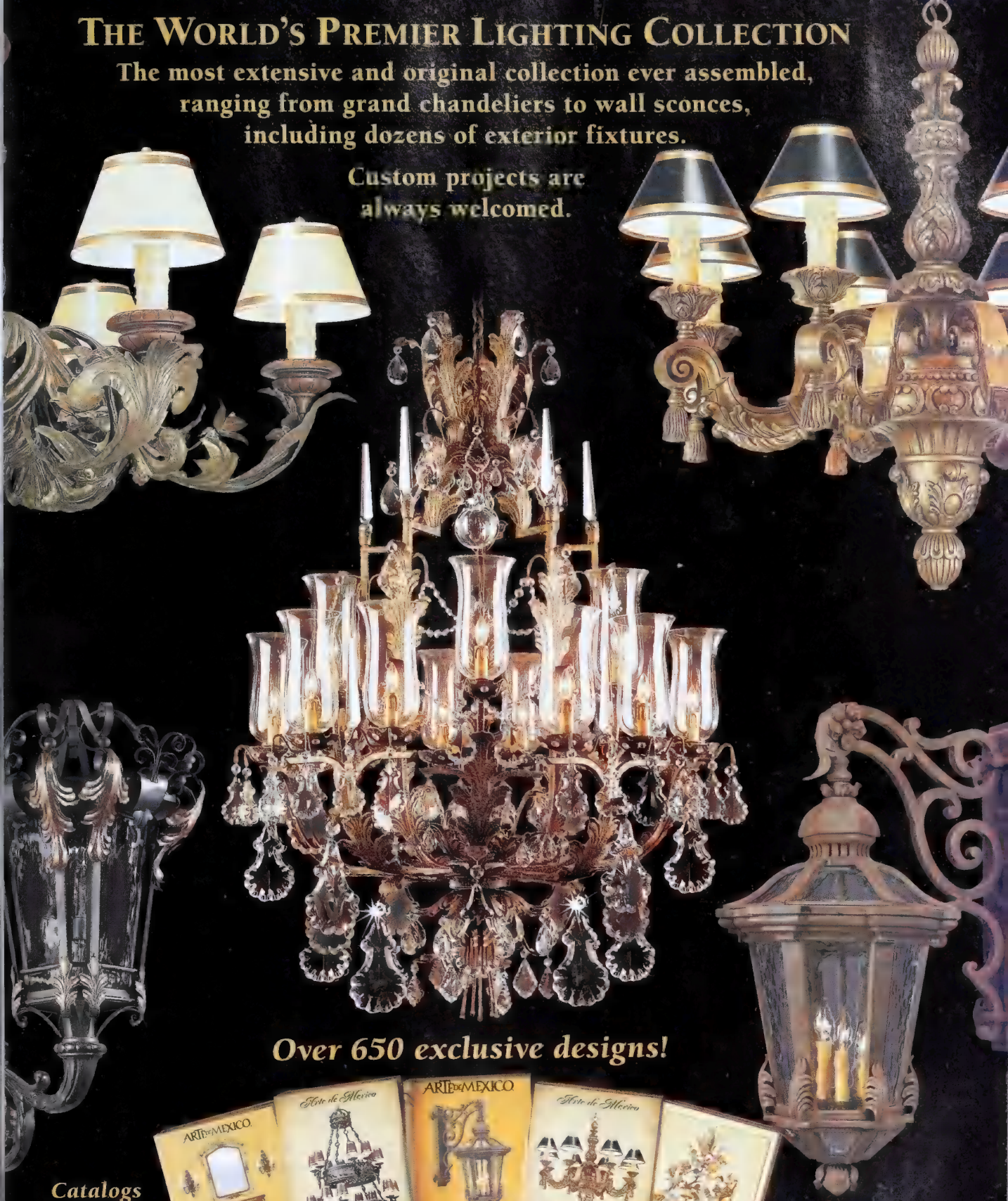
The brackets add another dimension.
And they give me a place for the kind of eye candy I've been collecting for years. I can go all white, with those ginger jars, or show off my black tole tulipières. For a party, I'll set hurricanes on the brackets so the hallway is all flickering lights.

And the final touch—that starfish.
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MAINTENANCE JEWELRY

Emeralds, diamonds, your mother's pearls... There's a right and a wrong way to care for your prized possessions, jeweler Earl Kahn tells us

By EVE M. KAH



EVE M. KAHN: I wanted to bring my own jewelry boxes to show you—the one filled with all the pieces I wear, and the other jammed with everything else, but I didn't want to horrify you. How much am I doing wrong?

EARL KAHN (no relation to Eve): A lot. There are basic rules for storing jewelry that I'm always surprised people don't know. Keep each piece separate. Gold or silver, they all scratch each other, and the stones and enamel can chip when they bang into each other, especially soft stones such as emeralds, opals, and aquamarines. Costume jewelry is even more fragile. Keep everything in its box, ideally the original custom-fitted box from the store. Or if boxes take up too much room for you, use tissue paper or fabric drawstring pouches. Or just buy little MiniGrip Recloseable clear bags; we get them wholesale, but anybody could order a case of a thousand for $30 or so from chiswick.com. Just split them up with your friends. For any beads that are strung, don't seal the plastic bags, and don't use an airtight safe, or else the silk will gradually dry out.

Should I keep all my jewelry in a particular kind of box?

It doesn't matter—a dresser drawer is fine. But if you do get a fancy box or safe, make sure it isn't lined in suede. The tannic acid used to cure suede can react with exposed gold and cause a horrendous rust-colored stain that only comes off with professional cleaning. We can take something completely stained and banged up and make the metal and stones sparkle like new again.

What's the best way to clean my jewelry at home?

Don't use the commercial solutions that a lot of stores sell—they can leave a film. At home, mix boiling water in a pot with ammonia (two cups of water per capful of ammonia). Make sure it's clear ammonia, because the sudsy kind leaves that nasty film. Brush the jewelry with a soft toothbrush dipped in the solution and then rinse very, very well with clean warm water—you don't want to shock the piece with a drastic change in temperature. But use only cold or lukewarm water when cleaning emeralds, aquamarines, and opals—they're heat-sensitive. And don't put anything strung in the water, or else the silk will rot. Pearls should only be cleaned when they're being restrung and are off the silk.

How often should pearls be restrung, anyway? Is there a hard-and-fast rule?

Get them restrung as soon as you notice any signs of wear on the silk: fraying, stretching—which means you can see spaces between a pearl and the knot—or any darkening where the silk meets the clasp, that dirt will rot right through the silk. Once a year, if the luster on your pearls seems a little sleepy, you can put a dot of baby oil on your thumb and index finger and run that over the strand. But I mean just a dot, do not oil your pearls.

I keep seeing vibrating or ultrasonic machines for cleaning jewelry. Are they safe?

The vibrating ones can damage jewelry, so we never recommend them. If you really want an ultrasonic, buy a small commercial unit through a jewelry store that is familiar with the equipment and can t you how to use it. L&R is a good brand, there are a million others. They're re meant for women who go to events in t important jewelry very often, and ne to always have glitter and zing.

What about watches. Do they require s special treatment at home?

Don't ever attempt to clean a watch y self, no matter how water-resistant supposed to be. The band or bracelet be cleaned separately when you have watch serviced. Don't store a watch a where damp, for obvious reasons. A the original box is especially import for watches—it gives you the provena and maintains the resale value.

Are there any tricks to keeping jewelry s while wearing it, to protect it in daily li

Don't wear your rings to the gym. not safe for your hands, and it abuses jewelry. Don't expose your pearls to a chemical with an alcohol base that co take off the luster permanently. Let y perfume and hair spray dry complet before you put on any pearls. Don't w jewelry or watches to the beach. Saltwa is corrosive, and anything that falls i the sand is history. And suntan oil is worst—it's the enemy of jewelry, it lea film and schmutz. *

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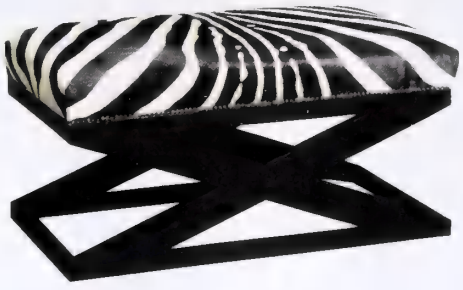
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1. **Noctua,** embroidery on linen/cotton, $598. Anthropologie: 800-309-

2. **Ames** in leather, from $1,415. Drexel Heritage: 866-450-3434; drexelheritage.com.

3. **Tuileries** in nubuck, $5,970. Therien Studio Workshops: 415-864-021 studioworkshops.com.

4. **Porter** in leather, $5, Baker: 800-592-2537; bakerfurniture.com.

5. **Biscuit** in leather, from $720. Barbara Barry Realized by Henredon: barbarabarryco.com.

6. **Todi** in linen, $6,120. Lucca & Co.: 212-593-0117 luccany.com.

7. **Jonathan** in suede, f $2,625. Oly: olystudio.com

8. **Bel Air** in Stenciled Zebra Hide, from $3,025. Barclay Butera: 949-650-8 barclaybuterahome.com.

9. **Trillium,** rayon/cotto with viscose bouclé fringe from $849. Ethan Allen: 888-324-3571; ethanallen.c

10. **Tangier Hassock** in cotton, $2,245. Michael Berman Limited: 323-933-0220; michaelbermanlimited.co


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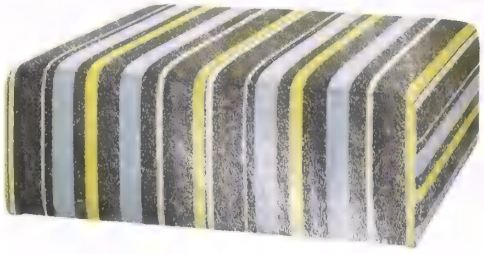
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1. **Custom Squared** shown in microfiber, $37 JCPenney: jcp.com.

2. **Round Zeus** in silk/cotton, $5,838. Barry Dixon Collection by Tomlinson/Erwin-Lambe 336-472-5005; tomlinsonerwinlambeth.

3. **Jewel Box** in linen, to the trade. Lorin Marsh: 212-759-8700; lorinmarsh.com.

4. **Paris Skirted** in linen, $890. House: 310-451-2597; houseinc.c

5. **1015-00** in linen, $89 Lee Industries: 800-892-7 leeindustries.com.

6. **Tusk** in vintage felt, to the trade. James Duncan: james-duncan.com.

7. **Paige** in velvet, $1,010. Mitchell Gold + Bob Williams: 800-789-54 mgandbw.com.

8. **Octagonal** in cotton $1,350. Mariette Himes Gomez Collection by Hicko Chair: 800-349-4579; hickorychair.com.

9. **Small Storage** in velvet, $329. Home Depot: homedepot.com.

10. **Balboa** in textured cotton, $750. Elite Leather eliteleather.com.

11. **Canyon Cocktail** in linen, $2,070. Ralph Lau Home: 888-475-7674; ralphlaurenhome.com.

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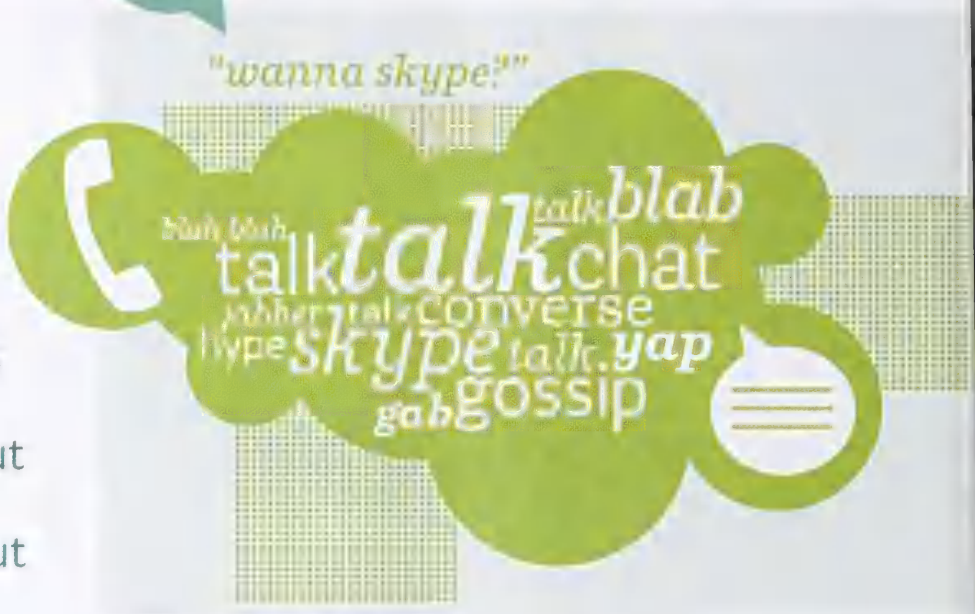
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TECHNOPHOBIA
SKYPE

How do you make a phone call without a phone? Log on, check your e-mail…call home with the newest Internet service

By ANGELA TAORMINA



ANGELA TAORMINA: What is Skype? I know it's a phone service, but I don't understand the first thing about how it works.

FRED SHEN: It's so cool! Think of it as a service provider, like AT&T. Except that Skype sends your voice—and video, if you want—over the Internet. You actually make calls with your computer.

But why so much buzz about Skype? Aren't there other companies that provide Internet phone service?

Yes, but Skype is the biggest—probably because it offers so many features. It's a global network, close to 200 million members. That's huge.

How do you get started?

You go to skype.com and register, then download the free software.

Why would I want Skype instead of my regular phone service, or my cell?

You wouldn't. It's not a replacement for your other phones. It's an additional service that will save you a lot of money on long distance. Skype is completely free when one Skype user calls another.

What if I want to call a non-member?

You can subscribe for about $30 a year to call anyone in North America. International rates are very low—most are about 2 to 3 cents a minute. It's great for travelers, because you don't have to pay those huge hotel long-distance rates. Just connect to your hotel Internet service and make your calls.

Besides the savings, are there any other advantages?

You can have conference calls with people in ten different locations, anywhere in the world. And the quality is mind-boggling. It's generally much better than cells.

All this is possible just using a computer? I don't actually need a phone?

You don't need one, although if you prefer the feel of holding a traditional phone, there are Skype-certified handsets available, which plug into the computer. But all you have to do is speak into a microphone—they're already built into most computers—and listen through the computer's speakers. If you want privacy, you can use plug-in headphones. Accessories are easy to find—they're even carrying Skype products at Wal-Mart.

Does using Skype mean I'm stuck sitting at my computer?

No. There are also cordless Skype phones. You don't even need to have your computer turned on because the phone links directly into your Internet service.

What about making video calls?

You need a webcam. The newer compu have built-in webcams. If yours does you can buy one for as little as $10. My who lives in San Francisco, gave me for Father's Day. Just a little camera would normally sit on top of your mo tor—that's where I have it at home. camera, plus Skype, means we can h video calls. He sees me and I see him we can feel a little closer.

Is there a catch?

Sometimes you get breakups or sli video delays when traffic on the Inter is very heavy. If the power goes do your service goes down, so you'll s want a traditional land line for emerge calls. I don't see this being the only ph service you would want to have. Bu use with people you call all the time, a must-have. *

FRED SHEN IS PRESIDENT OF SHEN MILSOM WIL (SMWINC.COM), A COMMUNICATIONS TECHNOL OGY AND ACOUSTIC CONSULTING FIRM.





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LGusa.com/FullHD

TABLESCAPE ALTAR TABLE

This antique Chinese console at the 2007 San Francisco showhouse was dressed up by Suzanne Tucker of Tucker & Marks. Here's how you can get the look at home

Produced by WHITNEY ROBINSON



Highlight a larg piece of art by framing it, not blocking it, with tall pieces.

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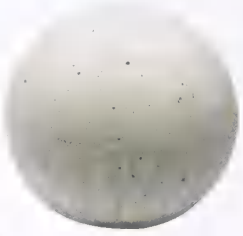
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Isn't he (she?) cute? This stoneware turtle doubles as a stash box. $95; Jonathan Adler: 800-963-0891; jonathanadler.com.



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Dolphin Candlestick
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Please don't call this a "designer" kitchen...

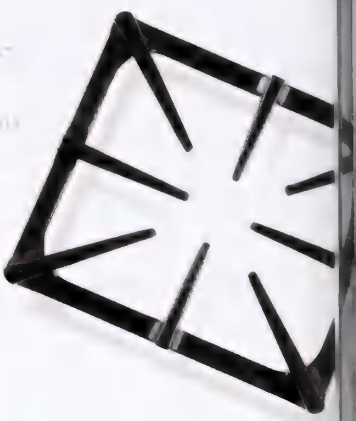




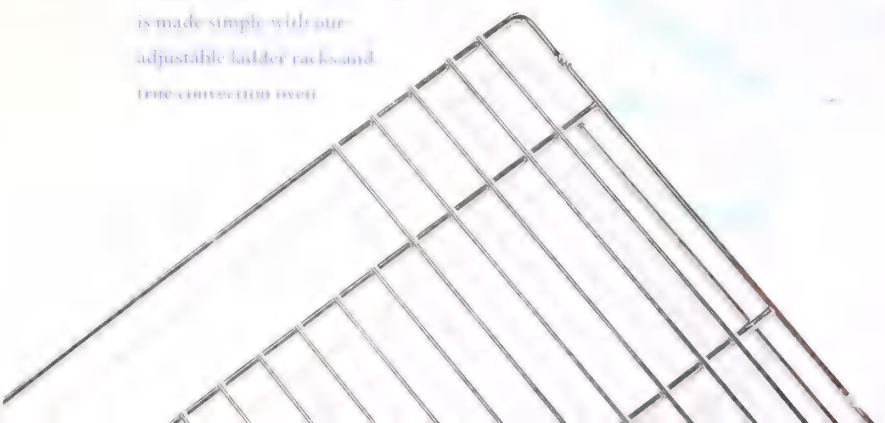
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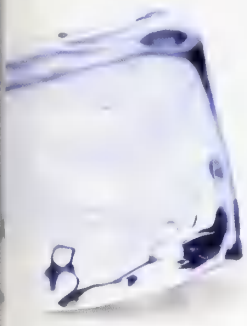


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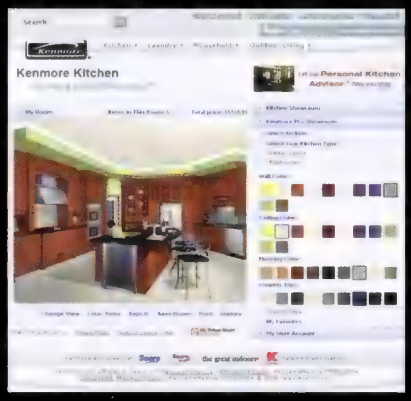






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30"	DROP-IN GAS COOKTOP	30"W x 21-3/4"D
36"	DROP-IN GAS COOKTOP	4-1/2" x 36" x 21"
30"	ELECTRIC SINGLE WALL OVEN	29-1/16" x 30" x 24" (without handle)
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CHIPOTLE-MARINATED BEEF FLANK STEAK

Total Prep and Cooking Time: 30 min.
Marinating Time: 6 hours or overnight
Makes: 4 to 6 servings

- **1 beef flank steak (1 1/2 to 2 pounds)**
- **Salt**

Marinade

- **1/3 cup fresh lime juice**
- **1/4 cup chopped fresh cilantro**
- **1 tablespoon packed brown sugar**
- **2 teaspoons minced chipotle chilies in adobo sauce**
- **2 tablespoons adobo sauce (from chilies)**
- **2 cloves garlic, minced**
- **1 teaspoon freshly grated lime peel**

1. Combine marinade ingredients in small bowl; mix well. Place beef steak and marinade in food-safe plastic bag; turn steak to coat. Close bag securely and marinate in refrigerator 6 hours or as long as overnight.

2. Remove steak from marinade; discard marinade. Place steak on grid over medium, ash-covered coals. Grill flank steak, uncovered, 17 to 21 minutes for medium rare to medium doneness (top round steak 16 to 18 minutes for medium rare doneness; do not overcook), turning occasionally. Carve steak across the grain into thin slices. Season with salt, as desired.

Source: www.BeefItsWhatsForDinner.com

Nutrition information per serving, using flank steak, (1/4 of recipe): 280 calories; 11 g fat (4 g saturated fat; 5 g monounsaturated fat); 63 mg cholesterol; 1631 mg sodium; 7 g carbohydrate; 0.4 g fiber; 36 g protein; 10.3 mg niacin; 0.8 mg vitamin B6; 2.0 mcg vitamin B12; 2.7 mg iron; 41.3 mcg selenium; 6.6 mg zinc.

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ASK THE BAREFOOT CONTESSA

INA GARTEN

Q&A

Grandparents, grandkids, cousins, aunts: Ina's Mac & Cheese will thrill the whole clan

Photographs by ANDRE BARANOWSKI



"I'm having a big family party and I don't want to cook two separate dinners for the children and the grown-ups. What can I make that everyone will love?"

It's hard enough to pull together one dinner for a party—but two? Never! I would make something hearty that will please both...with a simple version for the children and a sophisticated twist for the adults. How about Mac & Cheese? It's a great basic recipe to make plain for the kids, but then you can add something special like lobster or imported blue cheese for the grown-ups to enjoy.





A food processor makes short work of grating hard cheeses like Gruyère or cheddar. Fit the processor with the largest grating blade and cut the cheese into pieces that fit easily inside the feed tube.

Send your questions to inaforhb@hearst.com. Watch Ina on the Food Network's *Barefoot Contessa* (check foodtv.com for airtime) or visit barefootcontessa.com.

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*One episode
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ASK THE BAREFOOT CONTESSA



"Mac & Cheese can be made in one large gratin dish, but it's a little fancier if everyone at your table has a bowl of their own."

SEE INA'S VERSION OF MAC & CHEESE WITH LOBSTER AT HOUSEBEAUTIFUL.COM

GROWN-UP MAC & CHEESE

Serves 6

- 12 ounces thick-sliced bacon
- Kosher salt
- Vegetable oil
- 1 pound small pasta, such as cavatappi or macaroni
- 1 quart whole milk
- 8 tablespoons (1 stick) unsalted butter, divided
- ½ cup all-purpose flour
- 12 ounces Gruyère cheese, grated
- 8 ounces extra-sharp cheddar ch grated
- 6 ounces blue cheese, such as Roquefort, crumbled
- ½ teaspoon freshly ground black pepper
- ½ teaspoon freshly grated nutme
- 5 slices white sandwich bread, crusts removed
- ¼ cup chopped fresh basil leaves

1 Preheat the oven to 400°. Place ba one layer on a sheet pan and bake fo 20 minutes until crisp. Crumble until c and set aside. Reduce the oven to Adjust the baking racks to accomm 2 sheet pans.

2 Meanwhile, drizzle oil into a larg of boiling salted water. Add the past cook according to package direction al dente, usually 6 to 8 minutes. Drain

3 Heat the milk in a saucepan, but dor it. Melt 6 tablespoons of butter in a lar quart) pot and whisk in the flour. Coo low heat for 2 minutes, stirring cons with a whisk. Whisk in the hot milk to a thick and creamy white sauce and stirring, for about 2 minutes more. O heat, add the Gruyère, cheddar, Roqu one tablespoon salt, pepper, and nutr

4 Combine the sauce with the cooked and bacon, and stir until thoroughly bined. Place 6 individual gratin dishes sheet pans and spoon the pasta into (You can also use one 3-quart baking

5 Cube the bread, place it in a food pr sor fitted with a steel blade, and pro until you have coarse crumbs. Mel remaining 2 tablespoons of butter an to the crumbs with chopped basil. Puls machine just to combine. Sprinkle the b crumbs over the pasta and bake unt sauce is bubbly and the bread crumb golden, about 35 to 40 minutes.


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COOKBOOK

Sara Foster's Casual Cooking

Who has the time for fussy cooking anymore? No one we know. These recipes are all about the way we really like to eat.

By PENELOPE GREEN



SARA FOSTER BEGAN HER CAREER DECADES
as the chef of Martha Stewart's catering company,
in the day when Ms. Stewart, then a caterer from V
port, Connecticut, taught us to bake wheels of Bri
jam them full of almonds, or pack baskets full of f
steamed crudités. In 1990 Foster moved to Durh
North Carolina, where she opened Foster's Mark
gourmet shop, and became locally famous for her
Southern cooking (and seven pepper jelly).

There is a bit of the caterer still in Foster the cook
author. *Sara Foster's Casual Cooking*—her third c
book—begins with a chapter on party platters, ma
which are exercises in gourmet market shopping
you will need for her artisanal cheese platter or her
pasto platter is a bread board and your credit card
Foster's real focus is domestic: her manifesto, in fa
to make the words "family dinner" as elastic a ph
as possible, by gussying up the egg, the sandwich,
the salad and presenting them as full-blown night
entrées. I was pretty much unmoved by soft-boiled
with herbed toast fingers, and English muffins
tomato sauce, mozzarella, and pepperoni.

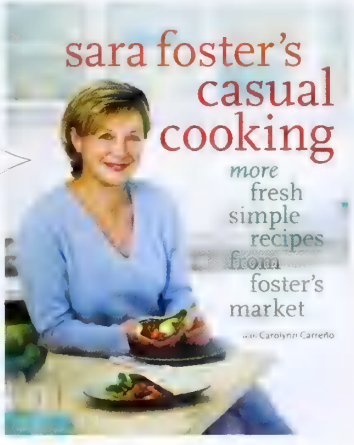
What makes this book something of a gem, howev
the way Foster weaves her satchel full of recipes for
vinaigrettes, pasta sauces, purées—all fresh, herb-y,
rather stunning—throughout most of the chapters

Her roasted red pepper pasta sauce was so darn g
I ate it two nights running, on penne first and the
a dressing on an arugula, avocado, and tomato sa
(Use a blender to purée ½ cup goat cheese, two roa
peppers, two garlic cloves, and a fat handful of f
basil. I used feta instead of goat cheese, just beca
I had it; chopped the garlic beca
my blender is old and weak; and ad
a dollop or two of olive oil to make
mixture wetter).

Maggie's Curried Lamb Chops
made with a paste of marjoram, cu
powder, lime and orange zest swi
together with olive oil; they took ma
10 minutes to prepare and cook,
tasted like a Moroccan *tagine*, ther
ramping up my own domestic
rency—which is why I forgive Ms.
ter for her egg sandwiches, her artis
cheese platters, and her sausages.

"This kind of day-to-day cooking allows you to be inventive and flexible, to make do rather than make another trip to the store. To get you thinking this way, I give you lots of ideas for playing around with the recipes."

SARA FOSTER



Published by Clarkson Potter (clarksonpotter.com); $35.
ABOVE: Author Sara Foster.


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GRILLED TURKEY BURGERS WITH SWEET PICKLES

Serves 4

- 1½ pounds ground turkey
- ½ cup fresh bread crumbs
- 3 tablespoons mayonnaise
- 2 tablespoons chopped fresh chives
- 1 tablespoon Worcestershire sauce
- 1 tablespoon hot sauce, such as Texas Pete or Tabasco
- 2 scallions, minced (white and green parts)
- 4 fresh basil leaves, thinly sliced
- 1 teaspoon sea salt, plus extra to taste
- ½ teaspoon freshly ground black pepper, plus extra to taste
- 4 whole wheat hamburger buns, lightly toasted
- Sweet pickle slices
- 1 tomato, cored and sliced

1 Prepare a hot fire in a charcoal or gas grill. (Or just before you're ready to cook the burgers, heat a grill pan or cast-iron skillet over medium-high heat until hot.)

2 Combine the turkey, bread crumbs, mayonnaise, chives, Worcestershire sauce, hot sauce, scallions, basil, salt, and pepper in a large bowl and work the mixture with your hands just to mix. (Do not overmix or the burgers will be tough.) Form the meat mixture into four 1-inch-thick patties.

3 Season both sides of the patties with salt and pepper and grill them for 5 to 6 minutes per side, or until they're just done. Remove the patties to a platter, cover them loosely with foil to keep warm, and set them aside to rest for about 5 minutes.

4 To assemble the burgers, lay a few pickle slices and one tomato slice on the bottom of each bun and place the burgers on top. Serve with mustard and mayonnaise on the side.

SPICY COLE SLAW

Serves 4

- 2 cups shredded green cabbage
- 1 cup loosely packed arugula
- 10 basil leaves, thinly sliced
- ½ cup mayonnaise
- 1 tablespoon apple cider vinegar
- 2 teaspoons Dijon mustard
- 1 teaspoon sugar
- ½ teaspoon crushed red pepper flakes
- Sea salt and freshly ground black pepper

1 Combine the cabbage, arugula, and basil in a large bowl, and refrigerate.

2 Whisk mayonnaise, vinegar, mustard, sugar, and red pepper flakes together in a small bowl. Just before serving, pour the dressing over cabbage, season to taste with salt and pepper, and toss gently to coat.



Sara Foster believes in "creative improvisation," using whatever fresh ingredients you already have and, last but not least, leftovers.

Penelope Makes the Burgers

Until the other night, I had never eaten a turkey burger—those ubiquitous blond hockey pucks—mostly because I am sort of leery of food that is masquerading as something else (and particularly when that something else is as iconic as a burger). It was for educational purposes then that I made a few plain turkey burgers to taste alongside Sara Foster's, which I served to a family—two teenagers and their parents—who were in any case more familiar with (and more forgiving of) the genre than me. Foster makes her burgers as you would a terrific meat loaf, with mayonnaise to, *er,* beef up the low fat content—the *blondness*—of the turkey. Basil, scallions, and chives tweak the flavor in a really lovely way. With the exception of the bread crumbs, I laid in all her ingredients with a pretty heavy hand, and with a particular emphasis on those greens.

Foster pairs her burgers with her Spicy Cole Slaw, which she makes with arugula, basil, and green cabbage (the dressing is mayo, apple cider vinegar, Dijon, and red pepper flakes). The control group—those plain burgers—were just bland barges for Foster's slaw, which is terrific, but the combination of her tricked-out burgers and slaw was extraordinary: a sweet *greenness*, a basil-y chive-ness, prevailed. Foster calls for sweet pickles atop her burgers, which all of us eschewed, not being much of a pickle-eating group.

"*Mmm,* an array of flavors," said Travis, who is 14, brandishing his first burger (he had three that night). His dad, Fred, compared his to a gyro sandwich, but in a good way. Fred said emphatically: "That was a damn good burger!" *

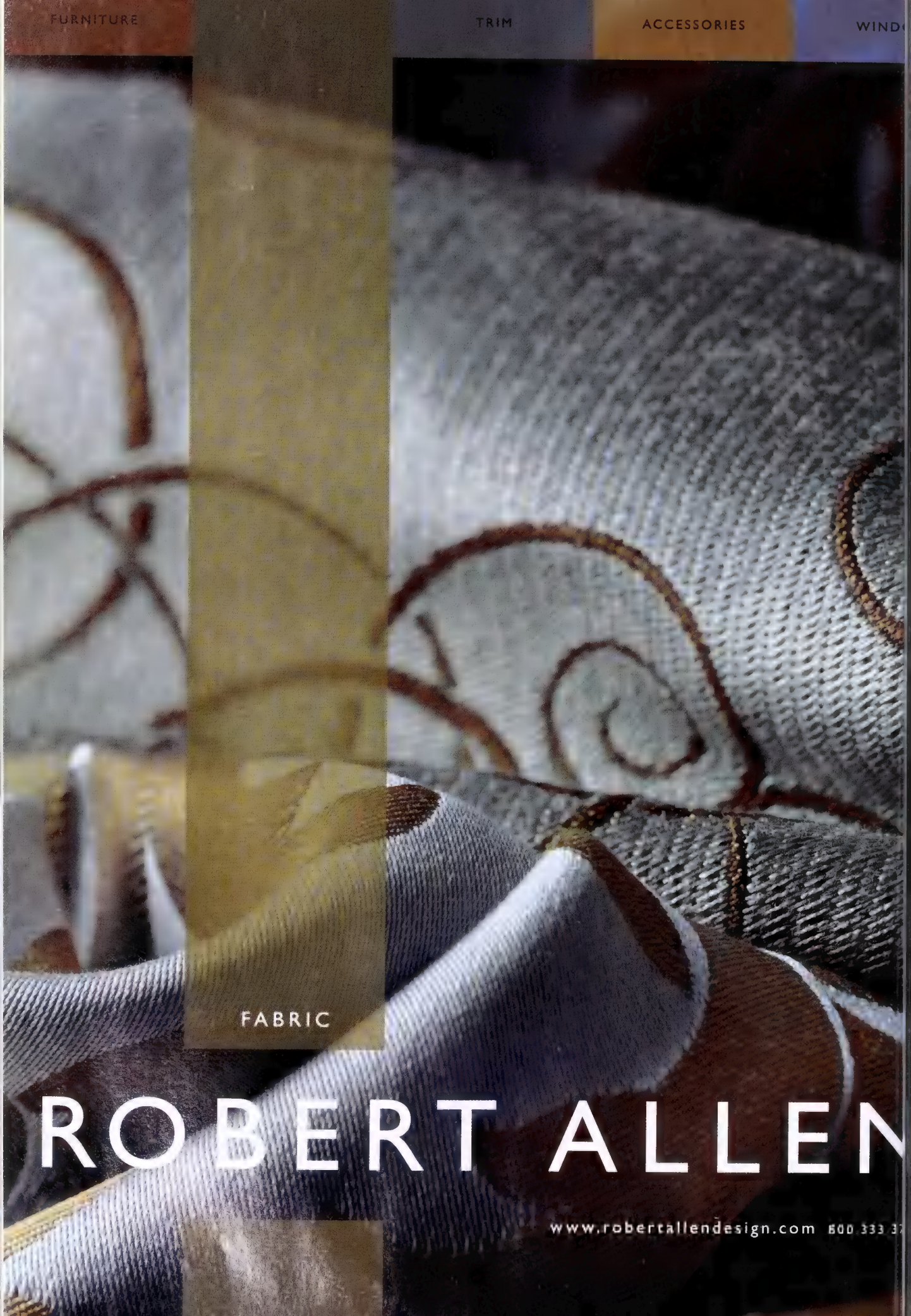
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I've always wondered why "color issues" of decorating magazines are filled with rooms that would make me crazy after fifteen minutes. Why does "color" have to mean "screaming"? I thought it was time to explore the colors most of us really live with: neutrals. A soft, soothing, neutral cocoon is what most people dream of, but subtle color can be tricky to work with, as tricky as the loudest orange. Who hasn't struggled to pick a cream that wasn't too yellow or pink or green or cold or warm (or boring)? For this issue we've put together two very useful stories I've never seen before: Top designers have generously shared their most tried-and-true classic neutrals, as well as 25 "colorful" neutrals that will keep a room interesting without turning up the volume too high. Turn the page; we'll show you colors you can live with for years.



Stephen Drucker, EDITOR IN CHIEF



This North Carolina living room doubles as a family room, with a flat-screen TV over the fireplace and floors covered in natural Merida Bali, a woven jute that's softer and more child-friendly than sisal. Upholstered furnishings in earth tones and corals harmonize gently with walls painted Farrow & Ball's Biscuit. The custom sofa is covered in Larsen's Cinema mohair in Koala, through Travis & Co.



neutrals are sensual

BROWN | BEIGE | GOLD + SPLASHES OF CORAL

Interior design by KATHY SMITH
Interview by MIMI READ
Photographs by JOHN GOULD BESSLER



MIMI READ: This is a brand-new home in an idyllic Charlotte subdivision. Why does it look so settled, burnished, and prettily faded?

KATHY SMITH: I used autumn colors—brown, beige, and gold neutrals with splashes of coral—to give it depth and warmth. These colors flow throughout the house, creating an inviting mood. We also used a lot of luxurious fabrics such as silks, mohairs, and velvets—things that wear well but are also beautiful. There's not a lot of trim or shine. Nothing speaks louder than anything else.

How did you choose these colors?

This was a spec house. My clients, Liz and Frank Gaskill—she's a stay-at-home mother of two toddlers, and he's a child psychologist—bought it mid-construction. Before we could even think about furniture or art, the contractor was pressuring us to make choices about countertops and cabinets. Liz wanted granite counters, because she wanted something durable.

So which granite did you pick?

It's called Nambia Gold, but it's really more of a warm, earthy brown neutral. That led to the color of the cabinets—Farrow & Ball's Biscuit. And these colors dictated the blend of fabrics and woods in the breakfast room, and because the house flows so openly, throughout the rest of the house, too.

So this soft, pretty house grew from a slab of granite! You're obviously a designer who likes traditional interiors—but what species of traditionalist are you?

At Circa, we do traditional interior design with a sophisticated European feeling. We emphasize antiques, comfort, and a few contemporary accessories that give a room personality. In the living room, for instance, there's an antique French throne chair, a Baker Milling Road wing chair, an antique Oushak carpet, and a contemporary 'stick' painting by a Charlotte artist.

What's Circa?

It's a Charlotte design studio where I'm one of six interior designers. But it's also a retail store with antiques, new upholstered pieces, and accessories.

Since one of your clients is a psychol let's free-associate. What do the w 'European feeling' mean to you?

Elegant simplicity...beautiful, tim fabrics...the patina of a beautiful French commode...the muted rich of Italian vintage textiles...a wonde European painting....

Back to the living room. Frank Gaskill the sofa is his favorite piece of furni in the house. He said it's like some inc ibly luxurious theater seat that ma him want to watch football all day.

I have that same sofa in my hous was discontinued, so I copied it for Because of the height of the arms back, it encompasses you. Down c ions and down pillows just enve you, and you feel safe in it. Becaus the kids, I upholstered it in a forgiv taupey-brown mohair, which is i structible and as soft as velvet.

Adjacent to the living room is a mu room with an antique Steinway gr piano. Had you ever decorated a music room before?

This is my first. It's Frank's piano, and the rest of the room actually designed around two painted French corner cupboa that Frank surprised Liz with for an anniversary. We pain the walls the exact same stormy blue color of the cupboards nice, deep subtle neutral blue—and it gives it an elegant, mo aspect. Frank plays everything, from Rachmaninoff to Ge win. Liz, the kids and their Italian greyhound, Grits, love to on the gray-brown velvet chaise longue and listen.

I understand that the kids and Grits especially love the banque in the breakfast room. They watch rabbits, birds, and chipmu from the window. But you have Fortuny pillows there and Oushak carpet! What about spilled drinks and dog hair?

The pillows are probably only there for entertaining. As for rug, we wanted to add some age to the room because we cho new oak reproduction English table, for durability's sake. H do you make a new table look warm and inviting? You put Oushak carpet underneath it. It works every time. But you do have to be afraid of it. The little flaws are what make the beautiful. It has lasted 100 years and can certainly handle t more toddlers and a dog.

What story does the master bedroom tell?

With a four-poster Charleston rice bed, it would have to be aristocratic Southern story. It's the room of Southerners w have been around the world and brought their treasures ho It's also very edited: everything is simple, good, and placed w great thought.

The velvet curtains behind the spa tub in the master bathro are dramatically warm and luxurious, yet not at all glitzy.

They're a hand-painted Nomi velvet. The colors weren't exac right at first, so we had the fabric washed to remove some of t gilt—so obviously a little splash of water doesn't hurt it. Th can be closed for complete privacy, which creates a beauti serene mood in the evening.

PRODUCED BY DORETTA SPERDUTO STYLIST TODD MOORE



THIS PAGE: Designed by Kathy Smith, the breakfast room's washable faux-leather banquette is Liz Gaskill's favorite spot. "Everybody wants to sit there. Perfect for brunch, dinner, kids." OPPOSITE: Kitchen cabinets and walls are painted Biscuit and ceiling and trim is Lime White, both by Farrow & Ball.





THIS PAGE: Dressy traditional style rules in the dining room. OPPOSITE: The Gaskills both grew up in houses with formal living rooms that never got used; to avoid that mistake, they created a well-loved music room off the entrance hall. Smith designed the sinuous chaise longue; its low back keeps the view open.





THIS PAGE: With walls bathed in Sherwin-Williams's Pale Earth and trim done in Rope, the master bathroom exudes warmth and elegance. Curtains are Nomi's Torino hand-painted velvet through Travis & Co. OPPOSITE: A modern chair silhouette for a luxurious reading spot in the master bedroom.





Taupe and chocolate bedding from Restoration Hardware strengthens the lines of the Charleston rice bed in the master bedroom. An antique French dresser from Circa serves as a bedside table. Walls are Pratt & Lambert's Silver Blonde; ceiling and trim are Farrow & Ball's Lime White.

FOR MORE DETAILS, SEE RESOURCES



A Dutch ebony and brass mirror hangs above an unusual antique turned gate-leg table. Everything looks sculptural against reclaimed oak floors, bleached and limed; stairs (OPPOSITE) and floors painted Benjamin Moore White Dove; and walls painted Pratt & Lambert Silver Lining. Painting by Jong Mok Lee. THIS PAGE: Vases from Antony Todd, New York.

Interior design by BETSY BROW
Interview by FRANCES SCHUL
Photographs by DON FREEMAN

neutrals are crisp

BLACK + WHITE + A FLASH OF PURPLE

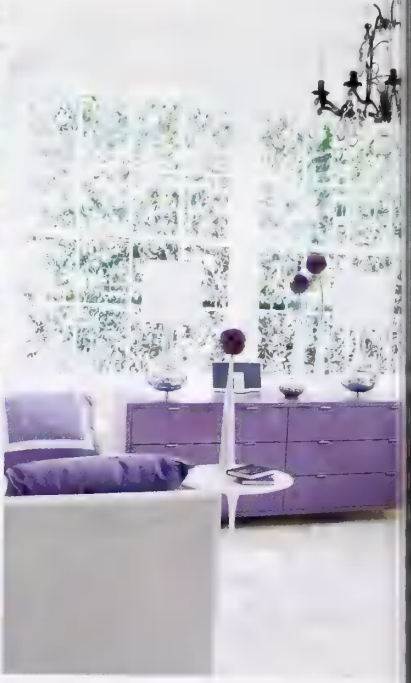




"A harmony of opposites," designer Betsy Brown calls it. The living room is a "comfortable mix of contrasting elements," from the boxy Christian Liaigre sofa to an ikat-covered French bergère. Curtains are contemporary in their stark white simplicity and plain cornice, but ample enough to soften the room's modernist edge, as do the curves and spots of a cowhide rug. Floor lamp by Serge Mouille, bookcases and coffee table by Betsy Brown.

















ANCES SCHULTZ: Well, you sure can't predict a decorator's style her accent—Alabama, lovely and lilting, in your case. Somehow xpected ruffles and prints and your Great Aunt Bessie's side- ard. Maybe you'd better start at the beginning.

TSY BROWN: Frances, honey, it all started down on Grand- ddy's plantation the summer I was 13.... No, actually that's t how it went, but the truth is just as much of a cliché: My ther was an antiques dealer and obsessed with design. When were little, my sisters and I thought she was having an affair th some guy named Billy Baldwin. My friends all had proper stel floral bedrooms, but mine was designed around a recamier vered in a great tiger print. So between ama and Mr. Baldwin, I was hooked.

Billy Baldwin was your mother's design l. Who is yours?

y idols are fearless originals: Andre bus, Frances Elkins, Jean-Michel ank, Serge Mouille, Alberto Pinto, bert Hadley, Frederic Mechiche, John ladino, Angelo Donghia, Christian aigre.

house is unusual. What's its story?

s really just a small stone cottage that as probably built around 1920, in the ountain Brook area of Birmingham. I e here with the youngest of my three ughters, Collier. I wanted something npretentious and straightforward t also a simple, modern background. rchitect Paul Bates and Jeremy Cork- n helped reduce the interior to its ost basic elements. The floors are big planks of reclaimed oak, e doors and cabinetry are limed oak, and all the walls are the me soft off-white.

hat possessed you to put a parterre garden right in front?

modern parterre felt fresh and unexpected. We took down a ick stand of damaged pine trees to make space for it.

s so architectural, like your interiors—a quality your predomi- ntly neutral palette seems to emphasize. Is that deliberate?

o me it just feels appropriate and comfortable. I love color, t I think it should either declare itself as the major player in composition or quietly add the crucial notes that balance a om and make it intriguing. I usually opt for the latter.

some—okay, a lot of—cases, neutrals seem to me a cop-out. ll, beige, boring. How is it that your house is anything but?

im for a harmony of opposites. Ancient and modern, shiny d matte, primitive and civilized, serious and witty. My inspi- tion is Paris. The Louvre with its I.M. Pei pyramid, limestone uildings punctuated with dark slate and ironwork, anything nanel...it's a black and white city. But the range of blacks nd whites, from shiny black to dark bronze to soft gray stone to gleaming white marble, gives it crisp contrast. Think how great a red Hermès bag looks being slung down the street. It shows up!

Like the way you zing a little avocado green in your office.

It's a great color that's about to sneak in the back door after being banished for overstaying its welcome years ago.

And by the look of your daughter Collier's room, you've clearly overcome your fear of purple. Or was that her mandate?

I don't fear purple. Designers as diverse as Saladino and Liaigre have shown how to use it as a cool shadow-color. It was a good choice with her photography, because purple with the blacks, grays, and whites of black and white photography doesn't bring to mind any cliché color combinations.

The stenciling in the office is such a clever way to jazz up white walls.

The design came from a Bergamo fabric called La Paloma. It gives some structure to the masses of magazine pictures that seem to grow on my office walls.

Is the kitchen–dining area as elegant and serviceable as it looks?

It is serviceable, and looks really elegant with very little effort. It's divided into a preparation and a cleanup area, with open shelving for plates, glasses, and serving pieces. Meals are fun because they're about preparing and eating together.

Tell me about that table, including the cost for the ten fullbacks to deliver it.

Fullbacks are quite plentiful in Alabama. The table's inspired by an Axel Vervoordt design. It's 16 feet long, made from two old oak planks, made by Tim Bell, a furniture maker in North Carolina.

So many people think of Southern decorating as steeped in tradition—chintz and Chippendale and so on. You don't seem to have gotten that memo.

I think I had it once, but I lost it. Must be with my keys. But I have to say, old screen-printed chintzes can be truly beautiful, and lately I'm tempted again. I love tradition, if it serves you.

So what in the world did you do with all the stuff your mother and grandmother gave you?

The chinoiserie cabinet in my office was my mother's, and the apothecary jars in the kitchen. I was too picky to accept much, so my sisters have most of it.

Well, your cottage is really as good as it gets.

A designer lives to hear the words, 'I would love to live here....' I hear it all the time from people with greatly varying degrees of design exposure—from the electrician's six-year-old son to my jaded friends in the design field who've seen everything.

PRODUCED BY SENGA MORTIMER

OPPOSITE, TOP: A formal parterre garden of boxwood and lavender in front of the cottage is "fresh and unexpected," says Brown. Color gives a daughter's bedroom both balance and punch. A pair of slipcovered daybeds is bridged by an unabashedly purple chest by Tim Bell. CENTER: A vaguely Moorish stenciled wall design frames a chinoiserie chest and a Tim Bell Parsons table sleeked down by auto paint in avocado. A storage area and pantry door at one end of the kitchen. A dormer room with bookshelves recessed into all four walls serves as library and guest room. BELOW: The powder room lav has a sensor on the spigot, "so no one leaves the water running." White coral mirror, designer's collection. Basement sitting room is a swanky retreat for Brown's teenage daughter and her pals. Large-scale and angular furnishings create a feeling of spaciousness.





he master bedroom, e light fixtures and mirror e center stage, so the l-mounted bedside tables l to float quietly," says wn. Bedside lights "are sconces, basically," m David Weeks in New k. OPPOSITE A floor of rrara marble slabs and terproof plaster on all lls, including the shower, ve the master bath a nolithic feel. The effect is n and peaceful." Custom inets in limed oak.



"The house wanted a big kitchen to be its symmetrical core, but that meant losing the dining room, so the kitchen had to be both," Brown says. Just as in the master bathroom, limed oak cabinets and Carrara counters reappear to forge a unity of elements and materials. Open shelves that hold restaurant-supply dinnerware and serving pieces are conveniently located by sink and dishwasher. The stunning 16-foot-long oak table was made by Tim Bell. Painting by Guido Maus.

FOR MORE DETAILS, SEE RESOURCES

FOR MORE OF THIS HOUSE VISIT HOUSEBEAUTIFUL.COM





25 (COLORFUL) neutrals

Interviews by MIMI READ

"Lavender is the new beige. From lilac to amethyst, it's an extraordinary neutral and a great unifier—a soothing, peaceful color that is timeless. It used to be there were no arguments with beige, but suddenly beige seems old-fashioned. Lavender is a more up-to-date staple, and like beige, everything looks great with it."

JEFFREY BILHUBER, BENJAMIN MOORE, PEACE AND HAPPINESS 1380

'll be stoned for saying
erra-cotta—it sounds like
uch an '80s and early '90s
olor, back when everyone
ad that faux-Tuscan
noment of using Mexican
avers and sponging the
alls. But I have *one* really
xcellent color. The beauti-
ul thing about it is that it is
arthen and Old Worldy,
ut it can work in a modern
etting, and it looks great
vith really dark floors or
ale, washed-out oak."

EN FULK, PHILIP'S PERFECT COLORS, DOBE 08

"I like very pale teal. It's a nice background for highly textured washed-out beige textiles, and together they make a kind of faded beach story, pulling together the greens of the earth, the grays of the sky, and the blue-greens of the water."

STEVEN GAMBREL, BENJAMIN MOORE, SEA STAR 2123-30

"One of my favorite no-brainers is called Honied White. It looks like white with sunlight in it. You can use it with saturated colors or the airiest whites and creams, and it works from the East Coast to the West—no matter what the light is, it never turns funny colors. It adds sunshine and sparkle to dark, dreary rooms. What more could you ask of paint?"

JENNIFER GARRIGUES, SHERWIN-WILLIAMS, HONIED WHITE 7106

"We just got back from Avignon, France, where I couldn't help noticing that in all the chic restaurants and shops, everything is painted what I call Avignon taupe—that flaxy natural color that's a little on the gray side. And everyone uses those wonderful coarse linens that are so natural-looking. Of course this raw linen color looks great with white and off-white.

GERRIE BREMERMANN, BENJAMIN MOORE, RACCOON HOLLOW 978



It's one of those elusive non-colors that reminds me of the time between morning dew and sunrise—a perfect marriage between khaki green and pale blue. Whatever room you put it in, it creates a calm, serene mood."

DARRYL CARTER, BENJAMIN MOORE, LOOKOUT POINT 1646

"Anywhere you're going to use white, consider pastel pink instead—for walls, ceilings, furniture, lampshades, and even the mats you use to frame art. Then paint your floors pastel pink! You can't believe how many colors look great with it. It's feminine, and I like things that are really feminine. What people don't realize is that you can also make it masculine by adding deep, rich saturated hues to your color scheme—chocolate brown, dark gray, navy, or eggplant."

MARY McDONALD, BENJAMIN MOORE, ROMANTIC PINK 2004-70

"Chocolate brown settles a room and receives creams, reds, yellows, and blues beautifully. If you have insipid architecture, you should definitely consider it because walls fade away and everything you put against them shows better. For instant personality, put up some wainscoting, paint the bottom half Pratt & Lambert's Pearly Gates and the top half a gorgeous matte chocolate brown, along with the ceiling."

NANCY BRAITHWAITE, BENJAMIN MOORE, VAN BUREN BROWN HC-70

"In the intense light of Palm Beach, real colors make great neutrals, but colors that are quieted down. I like pale coral for a living room. It looks great with aqua, rattan, and bamboo. While it's true we have different color rules here, it could work in smaller amounts for someone in any city who wanted to be a bit daring."

JACK YOUNG, BENJAMIN MOORE, CORAL SPICE 2170-40

"Benjamin Moore's Bear Creek is a mysterious, warm sort of aubergine that's great for painting exposed steel structural elements. I got it directly from the painter Francesco Clemente. We're designing his studio. All the doors, window frames, railings, and steel structure are painted Bear Creek, with a concrete floor and pale green cement board walls—very beautiful."

RICHARD GLUCKMAN, BENJAMIN MOORE, BEAR CREEK 1470

"Navy blue is a fabulous neutral. I recently did a dining room with these dark blueberry walls, a chocolate brown rug, gold curtains, a mahogany table, and chairs upholstered in burgundy. It's beautiful with pink as well. Navy makes a great, sexy evening room—after all, it's the color of night."

DD ALLEN, C2, SORCERER 5326

"I love Farrow & Ball's Cooking Apple Green. It has gray in it, but there's still brightness within. To me it looks great with all metal finishes—bronze, wrought iron, nickel. I just used it as the color of walls, trim, and everything in the great room of a New England barn. This room looks onto an expansive green lawn and down to the ocean, and the walls just pull all the greens out of the landscape."

CHRISTOPHER RIDOLFI, FARROW & BALL, COOKING APPLE GREEN 32

"Try light blue on your wal It works well for bedroom bathrooms, and especial work spaces, because it's powerful yet gentle medi tor, bringing calm to all that clutter. To me, the m diplomatic shade of all is Farrow & Ball 22, which approximates the color of lake water. Neutrals do need to go away—they simply need to soothe an anchor a room."

SUSAN FERRIER, FARROW & BALL LIGHT BLUE 22



"I love pearl gray for a foyer, bedroom, or hallway—anywhere you want a sense of intimacy. If there's a big white space with a niche, I would paint only the niche this soft gray. I always like shadowy, mercurial colors that play up the mysteries of architecture."

VICENTE WOLF, BENJAMIN MOORE GRAYTINT 1611

"Ocher feels like a neutral to me—a deep, earthy yellow that reminds me of southern Italy and Turkey. It looks good with other earthy colors, like terra-cotta or gray-blue, and it is really beautiful with lilac, lime green, and aubergine. People don't use ocher so much in this country. They look at it and say, 'Oh no, I couldn't possibly,' thinking it's too much color. But the earthier colors, because they're from nature, can be really relaxing."

SARA BENGUR, DONALD KAUFMAN COLOR COLLECTION, DKC-20

"Green is the great neutral, all the way from pond scum to soft sage or pale celery. I recently moved into a new house surrounded by greenery, and when I was thinking of what color I might use for a drapery lining, it came to me to reflect the green that is present year-round right outside that window. It immediately shifted from being a decorative idea to an integrated one, and I like to work in that way."

BARBARA BARRY, DONALD KAUFMAN COLOR COLLECTION, DKC-8

"It's not for the faint of-heart, but orang is a wonderful neutral. It can't be a washed-out orange—it has to b a color you'd want t lick, which is why th good oranges are always called Salsa or Punch. For it to work, you have to b just a little bit afrai of your orange before you paint."

MALLORY MARSHALL, SHERWIN-WILLIAMS, DETERMINED ORANGE 66

Ve just finished decorating bungalow where we strug-led picking paint colors ecause the owner had just tripped all the wood trim nd didn't want to paint it. ll the colors we picked hanged totally in the pres-nce of that orangey-light-rown wood. A contractor inally told us about Benja-nin Moore's November ain—it's a putty color, varm but not too warm, nd it looked great every-where we put it."

HARONE EINHORN & HONEY VOLTERS, BENJAMIN MOORE, OVEMBER RAIN 2142-60

"It's charcoal, but I think of it as wet stone, wet cement, or even soot. It's a fabulous color for trim—they use it in French and English houses all the time. It's also a great, organic color for a powder room or den. In a kitchen, if you paint the walls and cabinets this color and use a lot of mirrors, you'd have a very rich, townhousey, sexy alternative to the all-white kitchen. If a client would let me be so daring, I'd even use it in a living room with lots of rich, beautiful white linens."

MYRA HOEFER, FARROW & BALL, DOWN PIPE 26

"Buttercream is my favorite unexpected neutral. It's innately uplifting because it's the color of sunshine—an antidepressant with no side effects! But very pale yellow also soothes and looks great with rich, dark woods, blues and greens. A beautiful purple iris in front of a yellow wall is gorgeous. Pewter, black brown, orange—there's not a single color that doesn't work with it."

ELLEN KENNON, FULL SPECTRUM PAINTS, BUTTERCREAM

"For me, a neutral is a concept rather than a color. Any color, including red and blue, can be a neutral if it is grayed off with a touch of black and used all over a room, without any other color interrupting it. I particularly love greens as neutrals: moss, sage, stone, hunter. Whatever the shade, I like to use many different tones."

STEPHEN SILLS, BENJAMIN MOORE, STONE HARBOR 2111-50



Butterscotch makes a nice burnished backdrop. It changes with the light—it can look like wheat or like a darker buff with an orange tone. At night it seems candlelit. It could be in an old English country house, in a wood paneled room, with all the paneling and trim painted in it."

AMELIA HANDEGAN, FINE PAINTS OF EUROPE, LP-16

"Red has always been a neutral for me. I like it somewhere between claret and fire engine, so it's really red, but with a slight bit of brown to it. It's cozy, glowing, and sexy. I'm using it now in a master bath, paired with white Vermont marble with gray-beige veining. Twenty years ago, everyone was using red, but it was more of a historic house red. Now you can put bright white, turquoise, or lettuce green with it, and it looks very fresh."

GARY McBOURNIE, BENJAMIN MOORE, RED PARROT 1308

"Lately I've been using a whole series of grays, everything from steel to a warm French gray. These are beautifully serene backdrops for everything—flowers, books, art, fabrics, or people. I like bordering gray with white trim, white fabrics, and white furniture. Sometimes I pop a little red here and there. But you want to be careful when picking your gray—nothing too sad, cold, or dingy."

MATTHEW PATRICK SMYTH, BENJAMIN MOORE, WICKHAM GRAY HC-171

"I've always used what I call gardenia-leaf green. Put it on the walls and then bounce two other colors off it, like sky blue and coral pink. Fresh greens—never moss or sage—end up in virtually every room I put together, even if it's just a green pillow or a cut leaf in a glass jar."

TOM SCHEERER, PRATT & LAMBERT, DEEP JUNGLE 21-17



Interior design by PHOEBE HOWARD
Interview by CHRISTOPHER PETKANAS
Photographs by J. SAVAGE GIBSON

CREAM + BEIGE + BLUE + FLICKERS OF GOLD

RISTOPHER PETKANAS: **Your Atlanta apartment is a model easy elegance. I understand you took a divide-and-conquer proach to the work.**

OEBE HOWARD: My husband, James, and I work independntly as professional decorators, and to minimize any, shall say, conflict, we decided that he would be responsible for e interior architecture of our apartment, and I would fursh it. After we bought the place we were flying up from Florto Atlanta, and as we came through the clouds I said to him, his is what I want to wake up to every morning, a feeling of htness and airiness, like we're floating on a meringue.'

u certainly got what you wanted. Tell me how you did it.

utral colors were my most important tool—lots of soft creams, iges, and blues, with touches of celery. Polished woods and ots of gold—the gilt of a picture frame, the dull brass of a andelier—warm the palette up and bring it to life.

d how did James take a plain white box and make it noble?

ith classical revival paneling—these have an acanthus corbel. d moldings. The ceilings are only eight and a half feet, but using an egg-and-dart cornice that projects into the rooms d onto the ceilings, rather than one that sits flat on the walls, created the illusion of greater height.

e living room has 19th-century English antiques, voluptuous ntemporary upholstery, plus Danish modern pieces. That's a rprisingly effective mix. What was the thinking behind it?

l antiques might have been frumpy, and I needed comfortle seating, because as formal and dressy as the room is, it's e of the places we watch television. The rosewood cocktail ble gives the space a certain edginess.

u used both chairs and a custom banquette around the dining ble rather than just chairs. Why?

s a multipurpose room. We eat, work, read the paper here. I eded flexibility in the seating.

e galley kitchen is unusually narrow, but it seems huge. How d you create this impression?

ools and a bar-height table rather than dining chairs and a gular 30-inch table keep it from feeling congested. There are cabinets above the marble countertop, just chunky floatg shelves wrapped in stainless steel, and an antiqued mirror a tortoiseshell frame. I've always lived in old houses with indows above the kitchen sink—the mirror's the window I uldn't have here.

u designed the headboard in the master bedroom. Why did u decide against a footboard?

Frankly, there was no room for a footboard, but beyond that, most men—and this includes my husband—don't like them. They complain about being constricted. My basic feeling about upholstered headboards is that people try to make them too tricky and complicated. Mine is a simple, gentle curve—no nailheads, no tufting, no nothing.

The master bath is utterly shipshape and streamlined.

I wanted it to be like one in a luxury hotel—clean, white, crisp, and efficient, with loads of marble and polished nickel. To increase the sense of space and openness, I was determined that there be no cabinets beneath the double vanity. I think base cabinets in a bathroom are like a kind of Bermuda Triangle. Their contents are a mystery. You're always crouching down, and you can never find what you want. Instead, I have four-inch-deep twin medicine cabinets.

And hurricane lamps! I've never seen those in a bathroom.

It's true they're more commonly used in an entry hall or dining room, and I was hesitant, but I love them now. They add a small element of surprise.

Four-poster beds can be so fussy, but the one you designed for the guest room is wonderfully sober and restrained.

It's in gun-metal iron with unlacquered brass ball finials and curtain rings. To soften it, I settled on wool sheers for the hangings, ivory on the outside and pale blue on the inside. The two layers weren't sewn together on the sides and bottom, so they would be as fluttery and romantic as possible. Ideally I suppose I would have liked them to draw, but the budget just didn't allow for that much fabric, and I had to cut back somewhere. That bedside table, by the way, is a little English thing that satisfies my desire for night tables with shelves rather than drawers, which encourage clutter. Open shelves don't give you any choice but to be tidy.

The wall color is such a soothing blue.

It's a grayish blue I've used many times, Blue Hubbard by Sherwin Williams. My clients are crazy for it. There's just enough green in it to keep it from being icy. And I got lucky with the polished chintz on the headboard—it's exactly the same color as the walls.

PRODUCED BY DORETTA SPERDUTO STYLIST TODD MOORE

OPPOSITE: **The English architect's table is used as a desk or a place to dine when Phoebe and James Howard want a change from the dining room. Phoebe placed it in front of the windows so that the glass top would catch and reflect the light. The herringbone floor was stained a color halfway between ebony and rosewood. Over it is a checkerboard Oushak.**

"This is what I want to wake up to every morning, a feeling of lightness and airiness, like we're floating on a meringue."

PHOEBE HOWARD





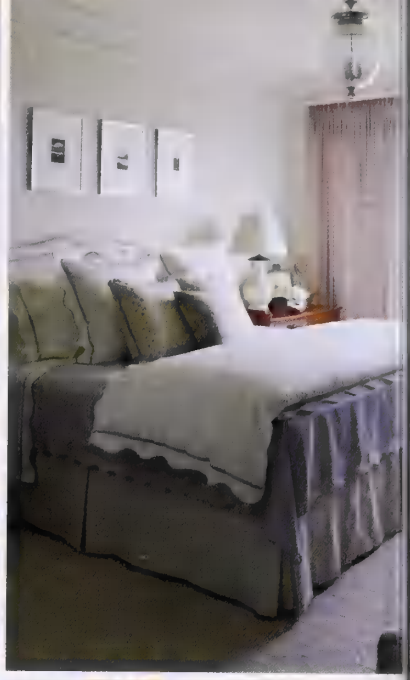
Phoebe Howard painted the living room a warm, soft white, Farrow & Ball's Clunch. Howard turned an antique French tapestry into one long rectangular pillow because she prefers the musalveness of the shape to that of many small throw pillows. The room's showpiece is a George III gilded mirror with a broken pediment. Curtains in Schumacher cotton sateen are tucked directly under the cornice. An English mahogany breakfast table serves as an overscale side table.



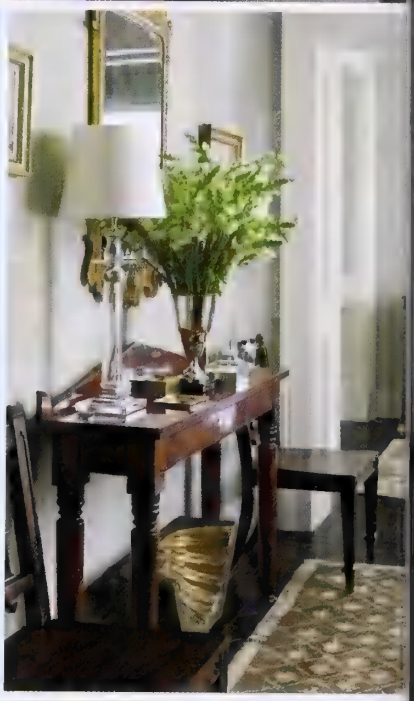


This page: Open shelves in the kitchen are from the kitchen source. Fisher & Paykel dishwasher. Walls are Farrow & Ball's Shaded White, as are those in the dining room. Upstairs, Howard was drawn to the Gashak rug because of its quirky geometric pattern. "It has a sixties, George Jensen feel. A rug with a traditional center medallion would never have worked." She designed the banquette.

















THIS PAGE: Layered bed hangings in the guest room are in Melange Flake (outside) and Tranquil Water (inside) from Rogers & Goffigon, as is the Somerset Rain headboard fabric. On the walls, Sherwin-Williams's Blue Hubbard. OPPOSITE: Painted Farrow & Ball's James White, the master bathroom has Urban Archaeology medicine cabinets and mosaic floor tiles.
FOR MORE DETAILS, SEE RESOURCES





neutrals are serene

BEIGE + TAUPE + CHOCOLATE + BLUE + A TOUCH OF RED

Interior design by GARROW KEDIGIAN
Interview by CAROL PRISANT
Photographs by PIETER ESTERSOHN



In the dining area, the lush brown cotton velvet on the banquette is by Holly Hunt. On refinished French fauteuils painted chocolate, a Bergamo stripe, Kandinsky, covers the inside back and seat, while the outside back wears the surprise of Hinson's Aegean Texture in blue. Pedestal dining table by Barbara Barry for Henredon.

CAROL PRISANT: Everything you've done here is so calm—almost Asian.

GARROW KEDIGIAN: Doesn't everybody want a beige room? While beige and taupe predominate, there are solid helpings of chocolatey browns, plus touches of sky, and royal blue, especially in the living room. I mixed the wall paint there to give it a deeper tone than the basic wicker shade of the paint in the can, and made the sofas two tones deeper than the walls. Then we had the background of that 'sort of Asiatic' screen custom-colored to a third, related neutral. I hate things to match. It just feels too decorated. That's why I never use the same color tones in one room. And you're right about the Asian influence, of course. There's the big coffee table, and those square deep-red lacquer cube tables. I always like to add something like those tables for spice.

How do you usually start your projects? By working out the colors?

For me, every color has to be calibrated to whatever the space is—and particularly the light. The same color can look completely different from one room to the next. It's always an interesting challenge. I've learned to handle it by never offering just a single color palette. Instead, I present color 'scheme-ettes' for each of the rooms, a selection of three related families of fabrics. Then the client can choose. Every now and then, though, a client will get a little worried after the fact. The owner of this Manhattan apartment, for instance, was particularly nervous about the stripes on





OPPOSITE: **In the den, the most surprising neutral: the black of the linen wallpaper. Striped velvet fabric on the custom sofa is from Manuel Canovas, with pillows covered in a coral print from Hinson. The Greek key–based coffee table is Garrow Kedigian's own design. The French chair, the client's own, is upholstered in amber velvet from Holly Hunt. Trim paint on the walls is Benjamin Moore's Putnam Ivory.** LEFT: **In a newly created foyer, an antique Chinese altar table and a modernist brass mirror from Mondo Cane.**

e dining room chairs. She thought she nted something calmer, but I was com- tely convinced that those stripes would ke her chairs dance around the dining om table. And when I brought them in, ey did. And she was wowed!

e chamois-striped sofa in the combina- n den and second bedroom is pretty w, and a standout. What made you cide to use that color there?

ith the rest of the apartment so tran- il, it seemed to me that this small space uld be a shot in the arm. That's why I signed the palette of the room around at velvet, which we all loved. Though to l the truth, I started out thinking we uld use it in the living room. But it was st out of control there—too strong!

d you've chosen a clever wall treatment r the room.

at 'paneling' was really a solution to e problem of that small single window. e simple grid pattern applied on top black linen wallpaper made sense of th the window and the walls, and also abled us to conceal the closet door. w the whole room is pulled together. ig part of that is the neutrality of that ack wallpaper contrasting with the beige-painted framing. In small rooms, dark paint—or in this case, dark material—works a kind of magic that expands the space.

The dining room, on the other hand, has great windows and a great view. You must have really enjoyed working with that!

Absolutely. We designed the dining area to take advantage of the amazing view by pushing the whole thing into that corner and giving it a comfortable L-shaped banquette. That banquette, together with the lighting, add an edgy retro-chic. You see a lot of sky from there, too, because the apartment is on the 26th floor. So I made the curtain panels of the palest-palest blue to sort of 'swing' the sky into the room and then—with touches like the silk cut-velvet on the pull-up French chair in the living room, and the silkiness of the rug—the light from all the windows seems to 'move' across these textures and floats throughout the whole apartment.

The bedroom gets the most light, though.

That's exactly what made me decide that when you enter that master bedroom, you should feel like you're walking on a cloud. The walls are such a pale blue, you wouldn't know they were blue unless someone happened to ask you if you liked the blue walls! And the carpet is white. In one corner, we hung a tiny mirror over a chaise, and the reflections of its silver-gilt frame bring a little movement to the room. The faux-bamboo chair in front of the Biedermeier desk that we've used as a bedside table is a funny story, though. It was one of a few things my client kept from her last home, and when I first saw it there, it was a conventional brown wood chair with a fancy floral cushion. After I neutralized it by painting it white and recovering it in taupe brushed-cotton, she actually didn't recognize it as hers!

And maybe I'm imagining this, but there seems to be a kind of subliminal Greek key thing going on here.

I chose the Greek key pattern for the living room rug, and it's my favorite thing in the whole apartment. The background of the rug is taupe, and the pattern is worked in gold-color silk, so it's both subtly reflective and soft, and it anchors the whole room. There's another, smaller Greek key on the fabric on the backs of the dining room chairs, and still another on the brass sconces in the foyer, not to mention the custom coffee table in the den. This apartment is airy, light, and a little dramatic, and the owners' personality is the apartment. But the repeated Greek key motif is me, having fun.

STYLIST GREGORY BISSONNETTE



Emphasizing the height of the ceiling in this serene living room are a pair of curtained cabinets from Baker that flank a screen covered in David Sutherland wallpaper. In front of one of the pair of sofas (upholstered in Rogers & Goffigon fabric), two red-lacquer cube tables from John Boone add "spice," says Kedigian. Schumacher silk velvet covers a newly white-painted French bergère. Custom silk and wool carpet from Stark.


JANSEN
IN THE PINK





neutrals are natural

GREEN + GRAY + BLUE + WOOD + GARDENS ALL AROUND



Interior design by SUSAN FERRIER
Architecture by BOBBY McALPINE
Interview by LISA CREGAN
Photographs by DON FREEMAN



Architect Bobby McAlpine designed this house in rural Missouri as a series of buildings around walled outdoor rooms. He describes the style as Mississippi Valley French Colonial, and the exterior colors as "a misty lake palette with wet bark color."

LISA CREGAN: I covet this house. How do you create something from brick and mortar that tugs so hard on the heartstrings?

BOBBY McALPINE: I think a lot of good architecture is like that. Remember that beautiful scene in the movie *Out of Africa*—the lions lying on the grave, wrapped in their own thoughts, unaware of being seen? I wanted this house to be that way. An approaching figure gets a glimpse of the composition, unwatched. It's like a little Episcopalian church in England—there's no front door, you enter from the side so you can enter unwatched. It implies a broad invitation.

And is the invitation here 'Please come enjoy the gardens'?

BM: Yes. There was definitely a lifestyle prescribed by the owners, Patty and Wade Jordan. They let me go about creating a house that is my favorite type—a series of buildings and outbuildings, one room deep, so that the outdoors is ever available.

By the way—where's the front door?

BM: It's in the center courtyard. You can wander into the courtyard and see all the pieces of the house and the gardens, and then enter a hall and look straight out the back of the house down to a lake and a creek.

The house has so many places to gather and yet so few rooms.

BM: The Jordans thought hard about their lives. All they needed was a big kitchen, a living room, and a bedroom. That simplicity made room for poetry. Their two young children have the upper level, where there's a sitting room and two bedrooms. It keeps the house so elegant.

Susan, as the interior designer, what inspired you?

SUSAN FERRIER: The Jordans have done a lot of touring in England, of various gardens, and I knew it was important to bring that love of gardens inside with soft worn blues and grays on all the surfaces.

I have to keep reminding myself this is a new house. How on earth did you get the ceilings to look so ancient?

SF: We started with a dark stain, washed over it with a lighter lichen color—it worked well with the overall palette—and then added a little more blue to the wall finish for contrast.

You seem to be tuned to incredibly fine gradations of color.

SF: Color is definitely one of my strengths—creating a sense of calm with color. I begin with the hard surfaces. The wood was pe cypress on the ceilings and clear cypress on the walls. A l pecky cypress is orange-toned, so we had to knock all the ora tones out to get the effect we wanted. I introduced green gray into the stain of the floor, and that gave it a cooler tone. know when you go in a room and you just let out a deep si There are reasons why you do that—why a room feels so g It has to do with paying attention to the finishes, always k ing things calm.

Calm, yes, but not without drama. How do you draw so much tion from a neutral color palette?

SF: I think it's very important to limit color, to be restrained. can't deviate from your path where color is concerned. I l for colors with good vibrations to create harmony with the Here I used blue-grays, green-blues, and brown-greens. Ev single color is hard to put your finger on. One person might the living room sofa is brown and another, who likes the c green, might say green. Then for relief from color I didn't g white, but to that pebbly taupe in the master bathroom.

Let's talk about that master bath. Why the enormous cei fixture and the theatrical window treatments?

SF: I knew the main elevation of the room would be throu the French doors into the white garden. So I wanted someth compelling enough to pull your eye through to the windo That large light fixture does it, and it's the same with the dra ies. The draperies are linen—a fabric a person might wear— room where you aren't always dressed.

I love the botanical prints running down behind the headboar the master bedroom. Was that a happy accident?

SF: No, we do that all the time. I l to layer one thing on top of anot When things touch each other, t relate. If we do a sofa in front of a w dow, we make sure that the sofa co up just a bit over the window. S seems attached, not separate.

Bobby, where does that inviting co yard staircase take you?

BM: It goes up to a guest room above garage. It's pulled out of the main b of the house to heighten the roma of being a guest in this compound

And your inspiration for that perf simple swing?

BM: I like to take something that' most Puritan and do something s with it, breaking all the rules. T swing is on a walkway between t gardens, and those gardens rea were the point of this whole thing. Every magical pl and good house has an offering, something so cl that it's forever memorable. This house's lesson is t there is a beautiful life to be had, and that a beauti life is, in fact...simple. PRODUCED BY SENGA MORTIN



ABOVE: **The living room's dark walls bring the outdoors in. "If you want to see something outside, you light up the yard and cut the lights in the house. It's the same principle here," says McAlpine.** OPPOSITE: **The ceiling was stained dark and then washed with lichen-colored glaze.**







THIS PAGE. In the kitchen's dining alcove, interior designer Susan Ferrier used mismatched chairs. "I love the interest of the upholstered chairs because they break it up," she says. She rather bravely hung framed prints right on the window frames. OPPOSITE. With its twin islands and firepit, the kitchen walks a fine line between sophistication and rusticity. Cabinets are in Benjamin Moore's Danville Tan.









ABOVE, CLOCKWISE FROM TO LEFT: **In the living room bay window, zinc lamps made from reclaimed architectural elements rest on an antique French table. The herb garden. Mercury glas compote holds garden blooms. In a corner of the living room, a telescope fo stargazing and a wooden screen of antique door panels.** OPPOSITE: **Project manager Scott Torode found the Robinson Iron garden urn and reinvented it as a powder room sink.**







OPPOSITE: The master bedroom's calm palette is restricted to blue, green and gray. Walls, ceiling, and trim are Benjamin Moore's Sag Harbor Gray and curtains are Lee Industries velvet. Botanical prints are antique English. OPPOSITE: In the master bathroom, an oversize antique French ceiling fixture and floor-to-ceiling linen curtains add drama. Ceiling and walls are Benjamin Moore's Carrington Beige. Door is Brainstorm Bronze by Sherwin-Williams. Sink by Bates and Bates.


FLORA



THIS PAGE: In a soaring breezeway, a dramatic staircase leads to a guest suite over the garage. The swing is custom and quite a surprise here. To the left is the front door. Concrete pavers from Peacock Pavers have the character of ancient Italian travertine. OPPOSITE: Fig tree branches are the perfect "arrangement" for this house. FOR MORE DETAILS, SEE RESOURCES

KITCHEN OF THE MONTH

KENTFIELD, CALIFORNIA

It's a little Italian, a little French Country. We love Sàndra Bird's mix of old-world materials and warm colors

Interview by CHRISTINE PITTEL

Photography by JAMES CARRIÈRE

Produced by KATHERINE PEARS





Sandra Bird designed the cabinetry, worktable, and hood over the Viking Professional Series range. Two GE Profile wall ovens offer both convection and microwave cooking. The cone-shaped Astrid pendant lights by Ironware International are available through designers. Vintage urn from Grasshopper.

CHRISTINE PITTEL: It looks like the whole kitchen revolves around that piece in the center with the wraparound hood. What's going on there?

DESIGNER SANDRA BIRD: That was our biggest challenge. A 4-by-4-foot chase—a column holding all sorts of electrical wiring and plumbing—runs right through the room and could not be moved. So I worked around it and built it out into four areas: a cooking area with the range, a buffet for the table, a desk, and then a baking area in back, where you can hide all the mess.

Great idea, to continue the hood all the way round.

It wouldn't have looked right any other way. Rhonda Shipley, the interior designer who brought me in to do the kitchen, wanted to give this 1940s house an old-world feel. I saw a kitchen in Paris with a similar hood and took the curve from that. It's made of galvanized metal, like an old wash bucket—patinated so it's not shiny—with copper nailheads along the seams. We needed a focal point because the room was so big and blah, and we ended up with three—the work center, the bar on the left wall, and the pizza oven on the right wall. That wood-burning oven adds a lot of warmth.

With two large islands in the center, this kitchen has an unusual circulation pattern—almost like a figure eight. How does that work?

Very efficiently. I've been designing kitchens for 30 years, and if it doesn't cook, I won't build it. I like to have several work areas, all separated enough so people are not bumping into each other. One of the major complaints I get from clients is that they only have one sink, so this kitchen has three. The sink under the window is part of the major cooking triangle, with the refrigerator on its right and the range on the left. Then, just to the left of the two wall ovens, there's a secondary clean-up triangle that also works as a prep area, with another sink. And the third is behind the bar.

I like the wrought-iron detailing on the base of the worktable. Is that an antique?

No, it just looks like one. It's modeled after a table I saw in an Italian villa. I do a lot of unfitted kitchens, as they're called, with pieces that feel more like furniture than built-ins. It's a look inspired by Elizabeth David, the well-known English cookbook author, who had more dressers in her kitchen than anything else. Nothing matched. >>



Country French Directoire chairs from William Switzer surround an Italian walnut dining table designed by Rhonda Shipley and C. Mariani. Benedicte chandelier by Ironware International. The safe in the corner came with the house. OPPOSITE: Desk and counters are topped with Velvet Taupe Antique Limestone from Daltile.

How do you make built-ins, like that 30-foot-long counter in back, look less monolithic?

The counter juts in and out in several places, and I also raised and lowered the height. The limestone itself has an intriguing textured surface, which helps. If you're going to use limestone, you have to live with the fact that it's going to absorb oil and get etched by acids. That's part of the look. Changing the cabinets from solid doors on the bottom to grilled doors on top also relieves the monotony.

What's the most common design mistake?

Not enough landing space. There should be 30 inches at least between the refrigerator and sink, so you have a place to put things down. You need 42 inches of prep area beside the sink. One reason we have that big worktable nearby is that there was no way we could get enough landing space on either side of the range for serving hot food onto plates.

What else should a renovator be thinking of?

Make sure you're not underutilizing your cabinet space. Many items stored in a kitchen are only five to eight inches tall, but the shelves will be twelve to fifteen inches apart. Also, I always draw plans with the refrigerator, the dishwasher, the oven doors open. You want to make sure there are no obstructions and that people can get by easily.







BENJAMIN MOORE

PRATT & LAMBERT
GLACIER SAND 11-21

ABOVE: The clients wanted a fireplace until they realized a Prima 100 pizza oven from Mugnaini would produce the same effect—and crisp-crust pizzas. ABOVE LEFT: Custom copper grilles on the upper cabinets have a French Count look and glow when the lights are lit. LEFT Colorist Janet Hart chose a mellow palet of earth tones to cor a sense of age. Blue is the accent color, u on just one wall that frames the bar area.



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KITCHEN OF THE MONTH







ABOVE: **The bar—open on both sides for easy access—is topped with hammered copper. Chrome brackets, powder-coated to look like bronze, support glass shelves.** TOP RIGHT: **Gothic tiles from Ann Sacks in Sorrell, Otter, Champagne, Cream and Willow are laid in a harlequin pattern. With five colors, the same colors never touch.** ABOVE RIGHT: **Ann Sacks's Zeus sink with an antique copper patina is paired with Kohler's Vinnata faucet in Vibrant Brazen Bronze.** FOR MORE DETAILS, SEE RESOURCES

GET THE LOOK...

Custom cabinetry and hood. Sandra Bird: 415-927-1171

Velvet Taupe Antique Limestone. Daltile: daltileproducts.com

Prima 100 pizza oven. Mugnaini Imports: 888-887-7206; mugnaini.com

Gothic tile. Ann Sacks: 800-278-8453; annsacks.com

Zeus sink. Hephaestos through Ann Sacks: 800-278-8453; annsacks.com

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7 P&G

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ASK THE DOG SHRINK

KATHY SANTO

He's been warning you all along, but you didn't listen. It's not your fault...you just have to speak his language

Photograph by CHRIS GBUR

"My eight-month-old puppy loves my five-year-old son. Usually, he smiles and talks when we pet him while he's eating, but yesterday he bit my son. Why did he suddenly turn on us?"

When I hear the description of your dog's behavior, it sounds like someone who parked his car in the middle of the railroad tracks, even though the gates were going down and the train horn was blowing. All the warning signs were there, they just weren't heeded. You think your dog's behavior is the canine version of human talking and smiling, but you're wrong.

Anthropomorphizing dog behavior is one of the biggest reasons people find themselves bitten. Actually, your dog has been clearly signaling that he feels dominant and controlling toward you. Growling and lifting his lip are his way of warning you to stay away from his food.

My first question to you is: Have you neutered your dog? If not, it's something to strongly consider. Neutering a puppy who is becoming increasingly aggressive will reduce, but not eliminate, owner-directed aggression.

Next, young children should never be allowed to spend time alone with a dog. Period. I don't care if you have the best dog and child in the world, things happen. Of the estimated 4.7 million dog bites that occur each year, the highest incidences involve boys five to nine years of age. Well-behaved, wonderful children have made the mistake of hugging a dog around the neck, of trying to take a toy away, or trying to pet a dog while it was eating—and some have paid dearly for it.

What triggers one dog may not trigger another, which is why children don't understand why Grandma's dog loves a hug, but other dogs may not. Your job is to monitor the interactions of your child and your dog, and try to translate what the dog is "saying" when he pins his ears back, or lowers his head and looks away: he's on alert. Teach your child that things he does, like racing around the house and yelling, can kick in an instinct called prey drive in your dog, resulting in him being chased, herded, jumped on, or even nipped.



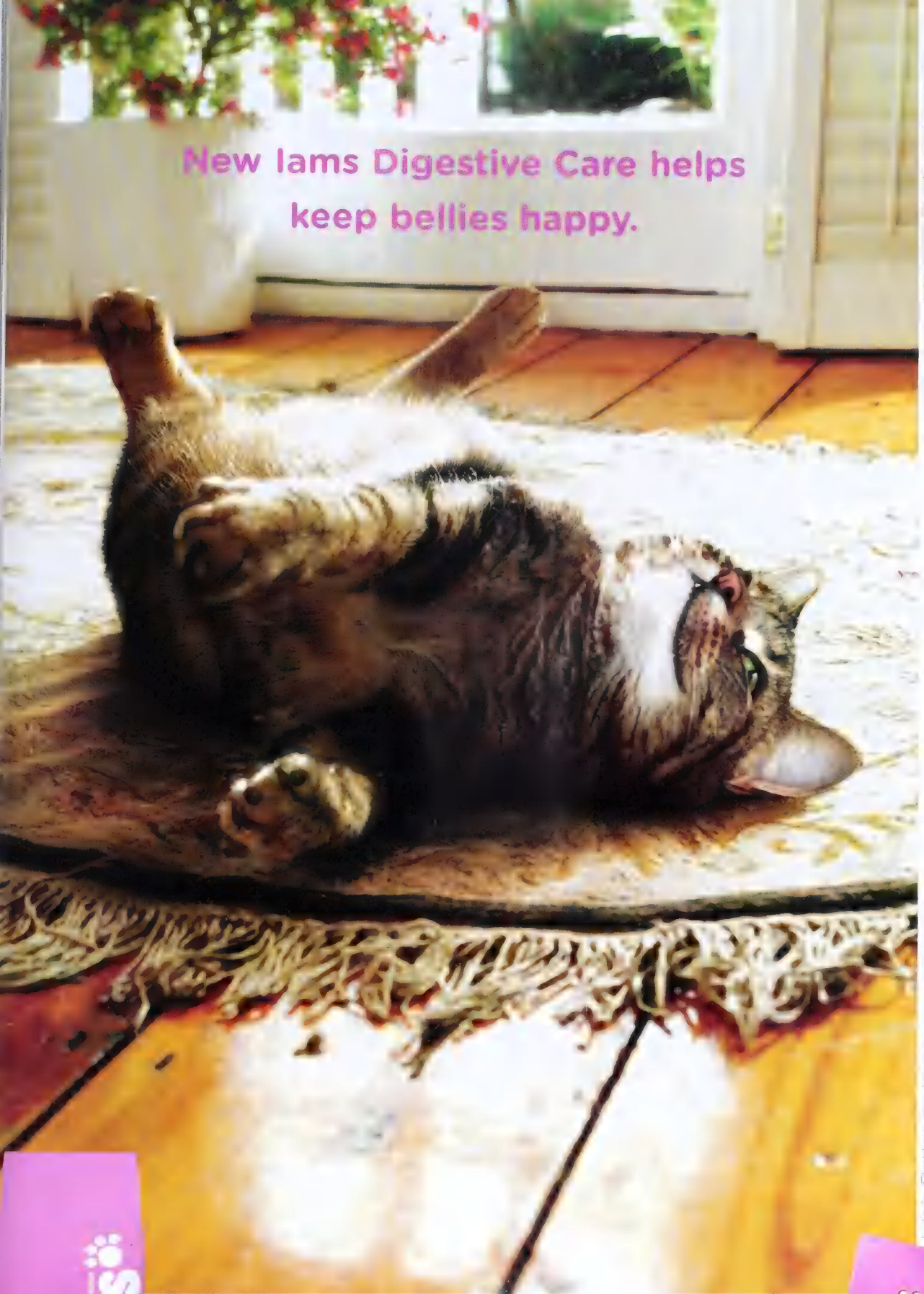
Trainer and behavior Kathy Santo is the author of *Kathy Santo Dog Sense* (Knopf). Send questions to Kathyforhb@hearst.c or visit our Web site (housebeautiful.com

Even if your doorbell rings and you need to leave the room for a second, take the dog, your child, or both, along with you to answer the door.

Remember, it's not just your child who needs training, but the dog, too. Ask your vet for a referral to a qualified trainer/behaviorist who can correctly diagnose the problem and help you work through it, preferably including your child in the training sessions. In my classes we help the children to teach the dogs "sit," and then progress to more complex commands. By doing this, your dog will learn that he must respect your child instead of tolerating him. Happily, from respect will grow the friendship you intended when you first made the decision to bring a dog into your home. *

Canine Conversation

To teach yourself (and your child) what your dog is trying to say, there's no better place to start than with Brenda Aloff's amazing book, *Canine Body Language: A Photographic Guide Interpreting the Native Language of the Domestic Dog.* Although no book is a complete substitute for working with a qualified trainer, especially when aggression or other serious issues arise, this book is a must-read for everyone who owns (or is owned by!) a dog. ($40; 800-776-2665; dogwise.com)



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RESOURCES

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32 INSTANT ROOM

Designer: BROOKE GOMEZ, GOMEZ ASSOCIATES; 212-288-6856; gomezassociates.com. ELINOR SOFA; EGG OTTOMAN; AUDREY CHAIR, from the Mariette Himes Gomez Collection—Hickory Chair (M); 828-324-1801; hickorychair.com

28 COLOR: NEUTRALS

Paint sources: BENJAMIN MOORE (M); 800-672-4686; benjaminmoore.com. DUNN-EDWARDS (M); 888-337-2468; dunnedwards.com. DONALD KAUFMAN COLOR COLLECTION—The Color Factory (R); 201-568-2226; donaldkaufmancolor.com. FARROW & BALL (M); 888-511-1121; farrow-ball.com. C2 COLOR (M); c2color.com. FULL SPECTRUM PAINTS by Ellen Kennon (M); 877-877-7628.

44 THE MAKEOVER

Designer: T. KELLER DONOVAN; 212-760-0537. CONTRACTOR—JLV Construction; 561-805-9472. FLOOR REFINISHING—Absolute Hardwood Flooring; 561-833-5720. WALL PAINT, Summer Shower #2135-60; TRIM PAINT, White Dove #OC-17—Benjamin Moore (M); 800-672-4686; benjaminmoore.com. BRACKETS—John Rosselli (T); 212-593-2060. BOX FRAMES—West Elm (R, MO); 888-922-4119; westelm.com. PRINTS—Argosy Book Store (R, T); 212-753-4455. GINGER JARS—And Beige (R, T); 202-234-1557

70 NEUTRALS ARE SENSUAL

Pages 70 to 79: Designer: KATHY SMITH, CIRCA INTERIORS & ANTIQUES; 704-332-6369. *Living room:* RUG, Merida Bal—Merida Meridien (M); 800-345-2200. CACHEPOTS—William Yeoward Crystal (R,MO); 800-818-8484. ORANGE BOWL—La Cafetière (R,T); 646-486-0667. WING CHAIR, Milling Road—Baker (M); 800-592-2537. WING CHAIR FABRIC, Windfall by Larsen—Travis & Co. (T); 404-237-5079. CUSTOM SOFA, OTTOMAN, LINEN PRESS, BERGÈRE, TABLE LAMP; CARPET—Circa, see above. SOFA FABRIC, Cinema in Koala—Larsen, see above. BERGERE FABRIC, La Malcontenta—Clarence House (T); 800-803-2850. CURTAIN FABRIC, Béchamel—Rogers & Goffigon (T); 212-888-3242. PILLOW FABRIC, Chandigarh—Brunschwig & Fils (T); 212-838-7878. OTTOMAN FABRIC, Moreana—Zimmer + Rohde (T); 866-627-6899. *Breakfast room:* BANQUETTE (C) by designer. CURTAIN FABRIC, Henley—Rogers & Goffigon, see above. FORTUNY PILLOWS—B. Viz (R,MO), bviz.com. CHANDELIER, vintage—Circa, see above. NAPKINS—Yves Delorme (M); 800-322-3911. CUP; SAUCER; PLATTER; COMPOTE—John Derian (R); 212-677-3917. WINEGLASSES; PITCHER—Mottahedeh (M); 800-242-3050. *Dining room:* CHANDELIER; PAINTING; LAMPS—Circa, see above. CURTAIN FABRIC, Jagtar Shots—Brunschwig & Fils, see above. HURRICANES, GLASSWARE—William Yeoward, see above. GOBLETS, Montana—Pottery Barn (R,MO); 800-922-5507. *Bathroom:* CURTAIN FABRIC, Torino by Nomi—Travis & Co., see above. BENCH—Circa, see above. TOWELS; SOAP DISH; WASTE CAN—Restoration Hardware (R,MO); 800-910-9837. TUREEN—Mottahedeh, see above. PITCHER—Pottery Barn, see above. *Bedroom:* LINENS—Restoration Hardware, see above. THROW; CLOCK—Williams-Sonoma Home (R,MO); 888-922-4110. LAMPS—Circa, see above. CACHEPOT—Mottahedeh, see above.

80 NEUTRALS ARE CRISP

Pages 80 to 89: Designer: BETSY BROWN; 205-871-2424. *Architect:* PAUL BATES; 205-868-0123. PAINT THROUGHOUT, Silver Lining #32-32—Pratt & Lambert (M); 800-289-7728. *Entrance hall:* STAIR PAINT, White Dove #OC-17—Benjamin Moore (M); 800-672-4686. MIRROR—Amy Perlin (R); 212-593-5756. VASES—Antony Todd (R); 212-529-3252. *Living room:* SOFA, Mousson by Christian Liaigre for Holly Hunt—Jerry Pair (T); 800-367-7247. BOLSTER FABRIC, Velluto #1016/34—Q Collection (T); 212-529-1400. ARMCHAIR FABRIC, Black Luce—Madeline Weinrib Atelier (T); 212-472-3000 ext.780. COW PRINT RUG—King's House Orientals (R); 205-871-9062. FLOOR LAMP, by Serge Mouille—Mary Ann Lembo (R); 631-537-5775. BOOK SHELF; COFFEE TABLE—Betsy Brown, see above. LEATHER TOTE—Modern Living (R,T); 310-657-8775. WALL ART, by Curtis Jere—Mondo Cane (R,T); 212-219-9244. FRAMED ART, set of 3 by Jean-Marc Louis. *Powder room:* SINK—Kohler (M); 800-456-4537. FAUCET—Dornbracht (M); 800-774-1181. *Daughter's room:* RUG—King's House Orientals, see above. DAYBEDS—Room & Board (R,MO); 800-301-9720. CHEST (C)—Tim Bell Designs (T); 828-553-6334. LAMPS—At Home Furnishings (R), 205-879-3510. IPOD SPEAKER—Bose (M); 800-999-2673. SIDE TABLE—Knoll (R,T,M); 800-343-5665. *Office:* WALL STENCILING—Jan Roberts, 205-823-8305. STENCIL PAINT, Avocado #2145-10—Benjamin Moore, see above. CHAIR FABRIC, Somerset #910038-01—Rogers & Goffigon (T); 212-888-3242. DESK (C)—Tim Bell Designs, see above. VASE, Alabaster—Amy Perlin, see above. DESK LAMP—Artemide (R,T); 212-925-1588. *Guest room:* BED (C)—Betsy Brown, see above. CHAIR—Travis & Co. (R); 404-237-5079. ROMAN SHADE FABRIC, Weathered in Alabaster #1204-07 by Great Plains—Holly Hunt (T); 212-891-2500. WHITE COVERLET AND PILLOWS by Matteo—Beach Dwelling (R); 800-941-9690. FRAMED ART—Jean-Louis Marc. *Kitchen pantry:* IRON TABLE—Betsy Brown, see above. TIN FLOWERPOTS—Wildflower (R); 205-322-1311. *Downstairs sitting room:* SOFA—Betsy Brown, see above. CHEST—Vicente Wolfe (T); 212-244-5008. ART on Chest—Tina Newton Gallery, see above. FUR THROW—Kravet (T); 516-293-2000. CLUB CHAIR, Christian Liaigre—Holly Hunt, see above. THROW on chair—Yarnz (R,T); 212-868-5883. FLOORING, Concrete pavers—Peacock Pavers (R,T); 800-264-2072. COFFEE TABLE (C) by designer, see above. GLASS VASE—Wildflower, see above. *Master bath:* TOWELS—Waterworks (R); 800-899-6757. SHOWERHEAD—Grohe (M); 630-582-7711. FAUCETS—Lefroy Brooks (M); 212-226-2242. CABINET HARDWARE—Baldwin Brass (M); 888-250-2900. VASE—Wildflower, see above. *Master bedroom:* CHAIR—Karla Katz (R,T); 504-897-0061. CHAIR FABRIC, #4800-15 by Great Plains—Holly Hunt, see above. DRAPERY, Weathered #1204-07 by Great Plains—Holly Hunt, see above. HEADBOARD (C)—Betsy Brown, see above. HEADBOARD FABRIC, #910038-01—Rogers & Goffigon, see above. COVERLET; PILLOWS, both by Matteo—Beach Dwelling, see above. THROW—Suite Dreams (R); 205-414-1922. MIRROR—John Saladino (T); 212-684-6805. SIDE TABLE (C), by Betsy Brown—Michael Morrow, 205-266-3905. ART—Sentimento Antiques, 212-750-3111. VASE—Wildflower, see above. THREE-ARM SCONCE—David Weeks for Pucci (T); 212-633-0452. *Kitchen:* CABINET HARDWARE—Baldwin Brass, see above. TABLE (C)—Tim Bell Designs, see above. SINK—Blanco (M); blanco-america.com. FAUCETS—Dornbracht, see above. DISHWASHER—Asko (M); 800-898-1879. ART, Lips on transparency—Tina Newton Gallery, see above. CUPS—Target (R); 800-440-0608. CARAFES—Betsy Brown, see above. CUTTING BOARDS—Lucullus (R); 504-528-9620. HERB JAR—Dean & Deluca (R); 800-221-7714. MASON JARS—Lucullus, see above. WINEGLASSES—Riedel (R); 732-346-8960. FLATWARE, by Christofle—Michael C. Fina (R,T); 800-288-3462. PITCHER—Crate & Barrel (R,MO); 800-967-6696.

90 25 (COLORFUL) NEUTRALS

Paint sources: BENJAMIN MOORE (M); 800-672-4686. C2; c2color.com. DONALD KAUFMAN COLOR COLLECTION (M); donaldkaufmancolor.com., FARROW & BALL; 888-511-1121. FINE PAINTS OF EUROPE (M); 800-332-1556. FULL SPECTRUM PAINTS (M); 877-877-7628. PHILIP'S PERFECT COLORS (M); philipsperfectcolors.com. PRATT & LAMBERT (M); 800-289-7728. SHERWIN-WILLIAMS; 800-474-3794.

94 NEUTRALS ARE SHIMMERING

Pages 94 to 103: Designer: PHOEBE HOWARD; 404-816-3830. *Kitchen design:* JAMES MICHAEL HOWARD; 904-389-5100. ALL FURNISHINGS, unless otherwise noted—Mrs. Howard (T); 404-816-3830. *Living room:* WING CHAIR—Myrtle (R,T); 212-223-4430. WING CHAIR FABRIC, Ducksback—Rogers & Goffigon (T); 203-532-8068. THROW—Nest Interiors (R,T); 212-337-3441. *Living room:* WALL PAINT, Clunch—Farrow & Ball (M); 888-511-1121. DRAPERY FABRIC, Laurent Cotton Satin—F. Schumacher & Co. (T); 800-523-1200. SOFA—O'Henry House (T); 336-431-5350. SOFA FABRIC, Cervo—Rogers & Goffigon, see above. CLUB CHAIR FABRIC, Nottingham—ClassicCloth (T); 785-434-7200. GREEN GOBLETS—La Cafetière (R); 646-486-0667. *Dining room:* WALL PAINT, Shaded White—Farrow & Ball, see above. BANQUETTE (C) by designer, see above. BANQUETTE FABRIC, Muji #10041-08—Donghia (T); 800-366-4442. PILLOW—B. Viz Design (R,T); bviz.com. LAMPS on credenza—Barbara Barry for Baker (M); 800-592-2537. SILVER TUREEN—Parc Monceau (R,T); 404-467-8107. CHARGERS—Macy's (R); macys.com. CRYSTAL—William Yeoward (M); 800-818-8484. CHANDELIER—Myrtle, see above. *Kitchen:* WALL PAINT, Shaded White—Farrow & Ball, see above. WINDOW SHADE FABRIC, Patton; BARSTOOLS AND FABRIC, Patton—Lee Industries (M); 800.892.7150. TABLE—Janus et Cie (R,T); 800-245-2687. DISHWASHER—Fisher & Paykel (M); fisherpaykel.com. FAUCET—Rohl (M); 800-777-9762. WALL SHELVES—Kitchen Source (R,MO); kitchensource.com. DRAWER PULLS—Myrtle, see above. TEA TOWELS; RATTAN BASKET; PEWTER BOWL—La Cafetière, see above. *Master bedroom:* WALL PAINT, Slipper Satin #2004—Farrow & Ball, see above. HEADBOARD, DUST RUFFLE FABRIC, Tapa Stripe #5402 by Fortuny—Grizzel & Mann (T); 404-261-5921. BED LINENS by Matouk—Belle Chambre (R), 404-816-5333. DECORATIVE PILLOWS—B. Viz, see above. DRAPERY, Edinburgh—Holland & Sherry (T); 212-758-1911. ARTWORK—Sears-Peyton Gallery; 212-966-7469. LAMP—Myrtle, see above. RUG—F. Schumacher, see above. *Entry hall:* DECORATIVE PAINTER—Bob Christian; bobchristiandecorativeart.com. VASE—Parc Monceau, see above. *Guest bedroom:* WALL PAINT, Blue Hubbard—Sherwin-Williams (M); 800-474-3794. BED HANGINGS, Melange in Flake (outside); Tranquil in Water (inside); HEADBOARD FABRIC, Somerset in Rain—Rogers & Goffigon, see above. *Master bath:* WALL PAINT, James White—Farrow & Ball, see above. STOOL—Parc Monceau, see above. SINK FITTINGS AND FIXTURES—Lefroy Brooks (R,T); 212-226-2242. MIRROR/MEDICINE CABINETS; FLOOR TILES—Urban Archaeology (R); 212-431-4646. PEDESTAL SINKS—James Michael Howard, see above. BASKET, SOAPS—La Cafetière, see above.

104 NEUTRALS ARE SERENE

Pages 104 to 111: Designer: GARROW KEDIGIAN; 212-517-8451. *Dining area:* BANQUETTE, (C) by designer. BANQUETTE FABRIC #1601/09—Great Plains by Holly Hunt (T); 212-755-6555; hollyhunt.com. DINING TABLE, Facet by Barbara Barry—Henredon (M); 800-444-3682. CHAIR SEAT AND INSIDE BACK FABRIC, Kandinsky—Bergamo (T); 212-888-3333. CHAIR OUTSIDE BACK FABRIC, Aegean Texture—Hinson & Co. (T); 212-688-5538. CURTAIN FABRIC, Oratorio—Old World Weavers (T); 212-355-7186. FLOOR LAMP, vintage—145 Antiques (R,T); 212-807-1149. Den: SOFA (C) by designer. SOFA FABRIC, Chicago #4501/90—Manuel Canovas (T); 212-647-6900. CHAIR FABRIC, #1601/18—Holly Hunt, see above. BOOKCASE/SECRETARY—Henredon (M); 800-444-3682. FLOOR LAMP—Niedermaier (T); 212-888-8680. Foyer: MIRROR, vintage—Mondo Cane (R,T); 212-219-9244. *Living room:* SOFAS (C) by designer. SOFA FABRIC, Sark—Rogers & Goffigon (T); 212-888-3242. CUBE TABLES—John Boone (T); 212-758-0012. SCREEN WALLPAPER, Embroidered Blossom by Fromental—David Sutherland (T); 212-871-9717. CABINETS—Baker Furniture (M); 800-592-2537. CARPET (C)—Stark Carpet (T); 212-752-9000. BERGÈRE FABRIC, Troilus, Beaumont & Fletcher—F. Schumacher & Co. (T); 800-523-1200. COCKTAIL TABLE—Vaughan (T); 212-319-7070. *Bedroom:* LI Schweitzer Linen (T); 800-554-6367. DUVET COVER—John Re (R), johnrobshaw.com. CURTAIN FABRIC, Cadence; HEADBOA RIC, Open Check—Kravet (T); 800-645-9068. LAMP—Hwang (M); hwangbishop.net

112 NEUTRALS ARE NATURAL

Pages 112 to 123: Designer: SUSAN FERRIER, McALPINE BC FERRIER; 404-501-9200. *Architect:* BOBBY McALPINE, MC TANKERSLEY; 334-262-8315. *Project architect:* SCOTT T *Living room:* WALL AND CEILING TREATMENT—Mark Col 265-5254. SOFA, Paddington—Ainsworth Noah (T); 800-66 SOFA FABRIC, Cervo in Alpine—Rogers & Goffigon (T); 21 3242. LOVESEAT—Edward Ferrell (T); 336-841-3028. LOV FABRIC, Sophistication #1095-03 by Classic Cloth—F Fournir (T); 785-434-2777. WING CHAIR AND OTTOMAN, Fir Dennis & Leen (T); 310-652-0855. WING CHAIR AND OTT FABRIC, Heriz #1089-06 by Classic Cloth—Dessin Fourn above. WIDE ARMCHAIR—Jerry Pair (T); 800-367-7247. HALL CHAIR—Michael Smith (T); 310-315-3018. RUG—Co (T); 800-223-6186. THROW—Yarnz (R,T); 212-868-588 CASE—The Stalls (R,T); 404-352-4430. TABLE LAMP—Sc Market (R); 404-995-9399. VASE; FLORAL SUPPLIES—Thic 417-823-8600. TABLE; SCREEN; CABINET—The Nicholson (R,T); 404-848-9553. CHAIR (next to telescope)—Richar ligan (T); richardmulligan.com. MAP PRINTS—A. Tyner An (R,T); 404-367-4484. PAINTING—Michael Marlowe, 205-25 CANDLESTICKS—West Elm (R,MO); 888-922-4119. END TA McAlpine Home—Lee Industries (M); 800-892-7150. *Kit* CABINET PAINT COLOR, Danville Tan #HC-91—Benjamin (M); 800-672-4686. CABINETRY (C)—McAlpine Tankersly tecture; 334-262-8315. CABINET HARDWARE—Gerber Hir (M); 800-643-7237. SINKS—Kohler (M), 800-456-4537. FAUC Grohe (M); 630-582-7711. DISHWASHER—Bosch (M); 800-944 STOVE—Wolf (M), 800-332-9513. TOMATO ART—Sheila Renfr 294-5910. *Breakfast room:* STRIPED CHAIR—Formations (T 367-7247. SOLID-COLOR CHAIRS—Herron House Antique 334-265-2063. SOLID CHAIR FABRIC, Mission cloth—Rogers figon, see above. PATTERNED CHAIRS with skirt—Initials (T 653-6300. PATTERNED CHAIR FABRIC, Ferronier Chenilles b Campbell—Grizzel & Mann (T); 404-261-5932. RUG, in Oatr Couristan, see above. TABLE—Gregorius/Pineo (T); 310-204 FRAMING—Stonehenge Framing (R); 334-264-3190. IRON CH LIER—Academy Lamps (R); 310-271-1123. TABLE LAMP—Sc Market, see above. CAKE—Artisan's Oven; 417-885-5030. *Po room:* WALL PAINT, Clarksville Gray #HC-102—Benjamin M see above. FLOOR TILE—Peacock Pavers (R,T); 800-264-207 Desert sand limestone—G&L Marble (R,T); 404-261-7444 TILE, Lake Garde bay leaf #5635—Ann Sacks (R,T); 800-278 CURTAINS, Chambord—Lewis & Sheron Textile Co. (R); 87 8448. URN (C)—Robinson Iron Corp. (R,T); 256-329-8486. FAL Dornbracht (M); 800-774-1181. *Master bedroom:* WALL PAIN Harbor Gray #HC-95—Benjamin Moore, see above. CURTAIN ston surf—Lee Industries, see above. COVERLET (C), Mission c Rogers & Goffigon, see above. LONG PILLOW FABRIC, Silk co J. Robert Scott—Jerry Pair, see above. SHAM FABRIC, King som—Rodolph (T); 707-935-0316. RUG, Island Colours collec Fibreworks (R,T); fibreworks.com. FRAMING—Stonehenge Fra see above. END TABLES (C)—Torrente's Furniture and Millwo rentesfurniture.com. *Master bath:* WALL PAINT, Carrington #HC-93; CABINET PAINT, Danville Tan #HC-91—Benjamin M see above. DOOR PAINT, Brainstorm Bronze #SW7033—She Williams (M); 800-474-3794. CURTAINS, Ruff—Rogers & Go see above. SIDE CHAIR—The Nicholson Gallery, see above. ELS—Peacock Alley (R,T); 800-496-2880. CABINETRY (C)—Mc Tankersley Architecture, see above. CABINET HARDWARE—G Hinge Co., see above. FLOOR TILES—Peacock Pavers, see a SINK—Bates & Bates (T); 800-726-7680. FAUCET—Dornb see above. MIRROR—Stonehenge Framing, see above. *Ou terrace:* FLOOR TILES—Peacock Pavers, see above. SWINC Torrente's, see above. GARDEN STOOL—AW Pottery (R,T); 77(2900. LANTERNS—Bevolo (R); 504-522-9485.

124 KITCHEN OF THE MONTH

Pages 124 to 127: Kitchen designer: SANDRA BIRD; 415-927 *Interior designer:* RHONDA SHIPLEY, 415-927-2926. CABIN HOOD; WORKTABLE; RANGE ISLAND; BAR COUNTERTOP (C) b dra Bird, see above. *Paint:* WALL, Bouillon; CABINET, Edm Beige; RANGE ISLAND, Glacier Sand—Pratt & Lambert (M) 289-7728. ACCENT WALL, Philipsburg Blue—Benjamin Moo 800-672-4686. RANGE, Professional Series—Viking Rang 800-467-2643. WALL OVENS, SCB1000/1—GE (M); 800-626- PENDANT LIGHTS, Astrid #8001—Ironware International (T) 850-0460. URN—Grasshopper (R,T); 415-455-8580. LIMES COUNTERTOP (discontinued)—Daltile (M); daltileprod ucts COUNTERTOP FABRICATION—Marble European Style (R,T) 237-1390. *Faucets:* MAIN, Vinnata #K691—Kohler (M); 800 4537; kohler.com; CLEAN-UP, De Dion #4107.59; BAR, Flam #4158.58—Herbeau (M); 800-547-1608. MAIN SINK, Zeus by haestos—Ann Sacks (R,M); 800-278-8453. REFRIGERATOR, #6 Sub-Zero (M); subzero.com. PIZZA OVEN, Prima Series 100 Mugnaini (M); 888-887-7206. DINING TABLE (C) by Rhonda SH see above, and C. Mariani Antiques & Restoration (R,T); 415 7868. DINING CHAIRS, Country French Directoire—William Sv (T); 415-621-0575. CHANDELIER, Benedicte #820—Ironware national, see above. BAR TILES, Gothic—Ann Sacks, see abo

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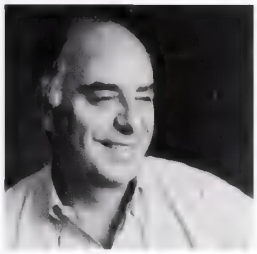
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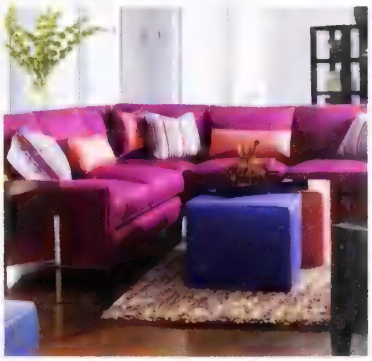
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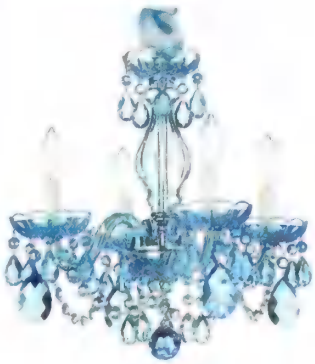
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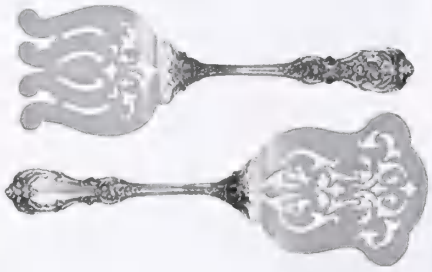
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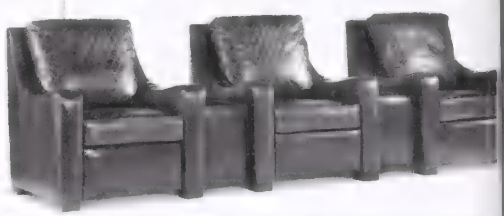
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2. Hand scraped hardwood

It's scraped, scratched, dented and fabulous. Hand scraped hardwoods enhance today's eclectic décor styles by offering a lived-in, vintage look that always feels like home. Hand scraped hardwood is sure to give your space charming character and plenty of style. Choose from popular deep coffee tones or lighter hickory variations.

3. Eco-friendly floors

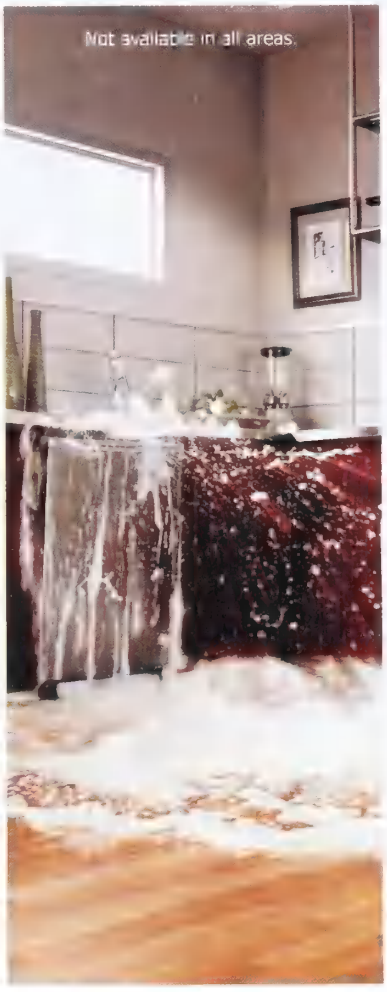
It's no secret that environmental consciousness is evolving. And Shaw is at the forefront with the recent introduction of revolutionary carpets that contain recycled content and can be recycled into carpet again and again. However, carpet isn't the only product that comes in "green". Epic engineered hardwood flooring is available in oak, maple, cherry, walnut and hickory. Each style in the collection uses less virgin wood and installs faster with less waste than standard engineered and solid alternatives.

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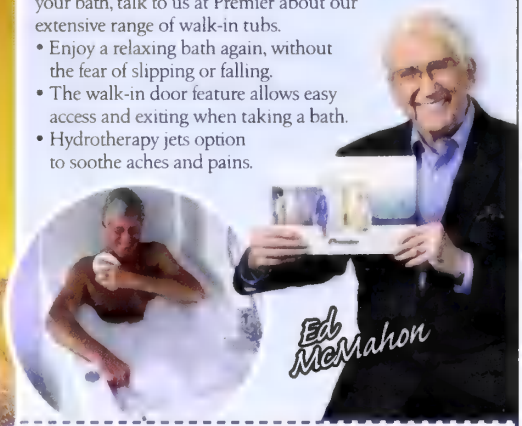
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THE LAST WORDS

How do you keep a neutral room from being boring? Some top designers share their best tricks

By SHAX RIEGLER

"When doing a neutral scheme, I like to use various shades of a neutral color. I also find that color comes into a room when there is art. I never pick out the colors from pictures, because it will have a very forced, decorated look. I also love to find old faded neutral textiles to use as pillows or a throw over the back of a chair or sofa."

BUNNY WILLIAMS

"Texture, texture, texture. I use tactile fabrics and wall coverings. In fabrics, bouclé, raw silk, natural linen, mohair. In wall coverings I prefer silk, natural grass cloth, paper-backed linen. Don't forget the ceiling. It's the fifth wall and often overlooked—a wash of color does wonders. Books also give a room warmth. And art is the exclamation point that every room needs. Make a statement with art, and make it bold."

ERIC COHLER

"Introduce at least one eleme that will draw your eye to it— beautiful blue ocher glass bo or a piece of pottery. If you' afraid of com- mitting to too much color, us a piece of antiq embroidery or bit of exotic fab ric to upholste a footstool or make a lamp- shade or pillow A small colorfu object like that can have a big, powerful impa

SARA BENGUR



"Stain a wood floor a delicious and unexpected color—moss, raspberry, tangerine—to give the room a jolt of excitement. Or paint the ceiling a great pastel. Add a few throw pillows in the same family, and you have a room that has gone beyond the blah. FYI—Saman's has great colored wood stains for floors."

JAMIE DRAKE

"I like layering similar tones, but the key is to vary textures. Mix a rough silk with a taffeta, wool with leather. Materials reflect light differently. The different ways they reflect and bounce light back can make for a very dramatic effect."

CARLOS APARICIO

"There's no greater luxury than flowers. Bringing some in from the garden is a great way to add color, and interest, to a room. You can't go wrong with hydrangeas in a terra-cotta pot, orchids in a wicker basket, or even just some dahlias in an old Mason jar."

TODD ROMANO

"Well, I've certainly done my share of neutral rooms, and you do need to keep it from looking like a bowl of porridge, as Van Day Truex used to say. In neutral rooms details speak louder, so pay attention to the edges of curtains, the color of chair legs, or the skirts on upholstered pieces. You're eye is drawn to them, so do something special there. And remember, you can still play with pattern. Neutral doesn't necessarily mean no pattern. You can have a very subtly colored rug woven in geometrics or an organic motif and it will make a strong statement."

DAVID KLEINBERG

"Use a lot of different materials, in the same color. Color doesn't come only from fabrics and paint but also wood, metal, and stone. Make them all work together. And use lighting fixtures that are interesting and whimsical. I love feather lampshades because they have a wonderful quality of light."

BENJAMIN NORIEGA-ORTIZ

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ALEXA HAMPTON



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October 2007

Traditional with a Twist

"Blue is America's favorite color. It's cool. It's calming. It's all about blue skies, fresh air."
INTERIOR DESIGNER JAMIE DRAKE, COLOR: THE BEST BLUE, PAGE 28

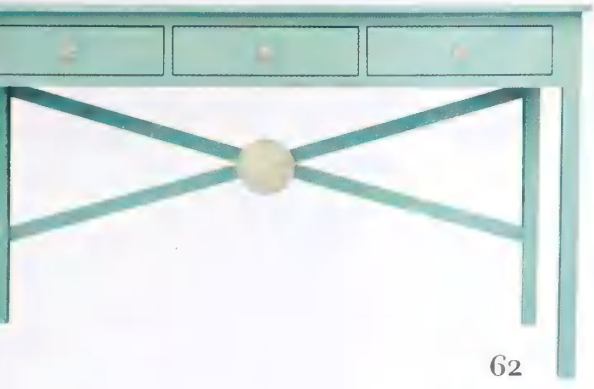

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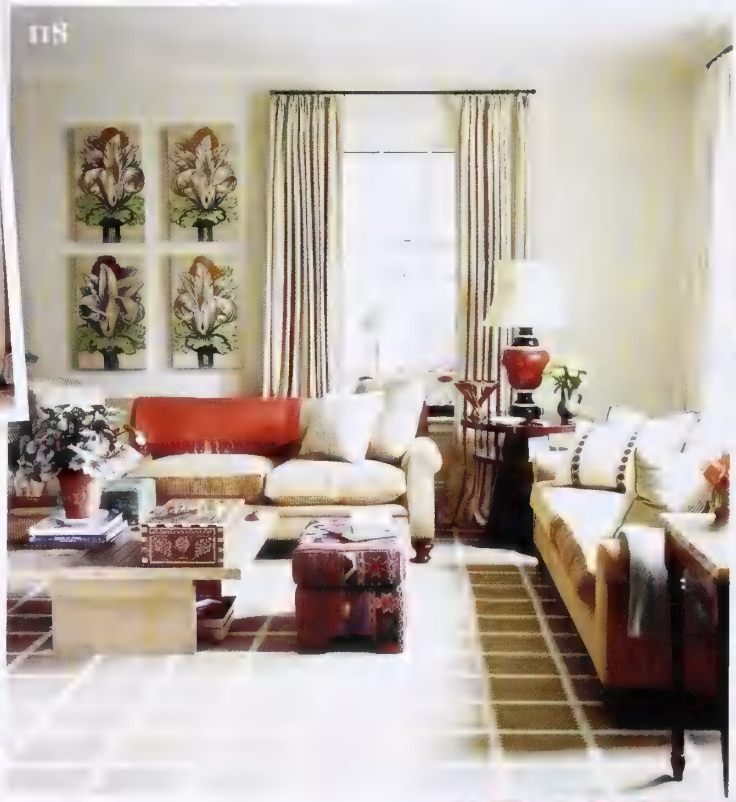
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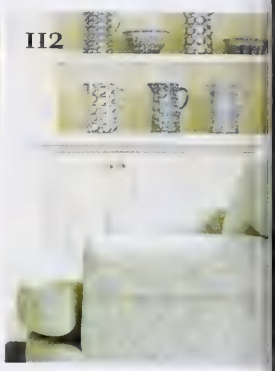
Traditional with a Twist

"You know how some people are not comfortable with silen they have to fill it up with words? Some people think a house has to be filled with stuff to be beautiful. It doesn'

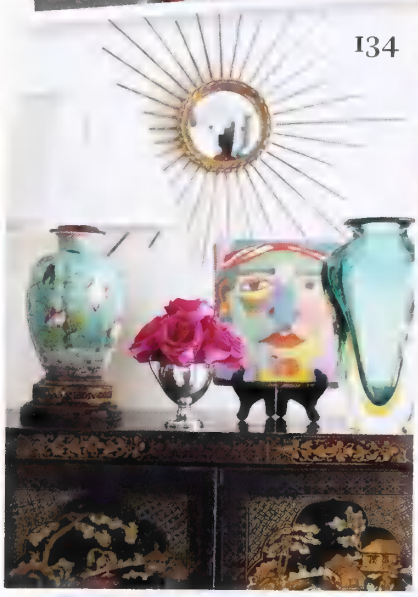
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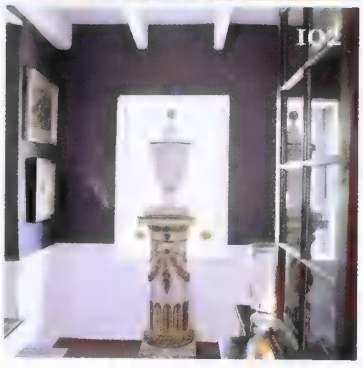












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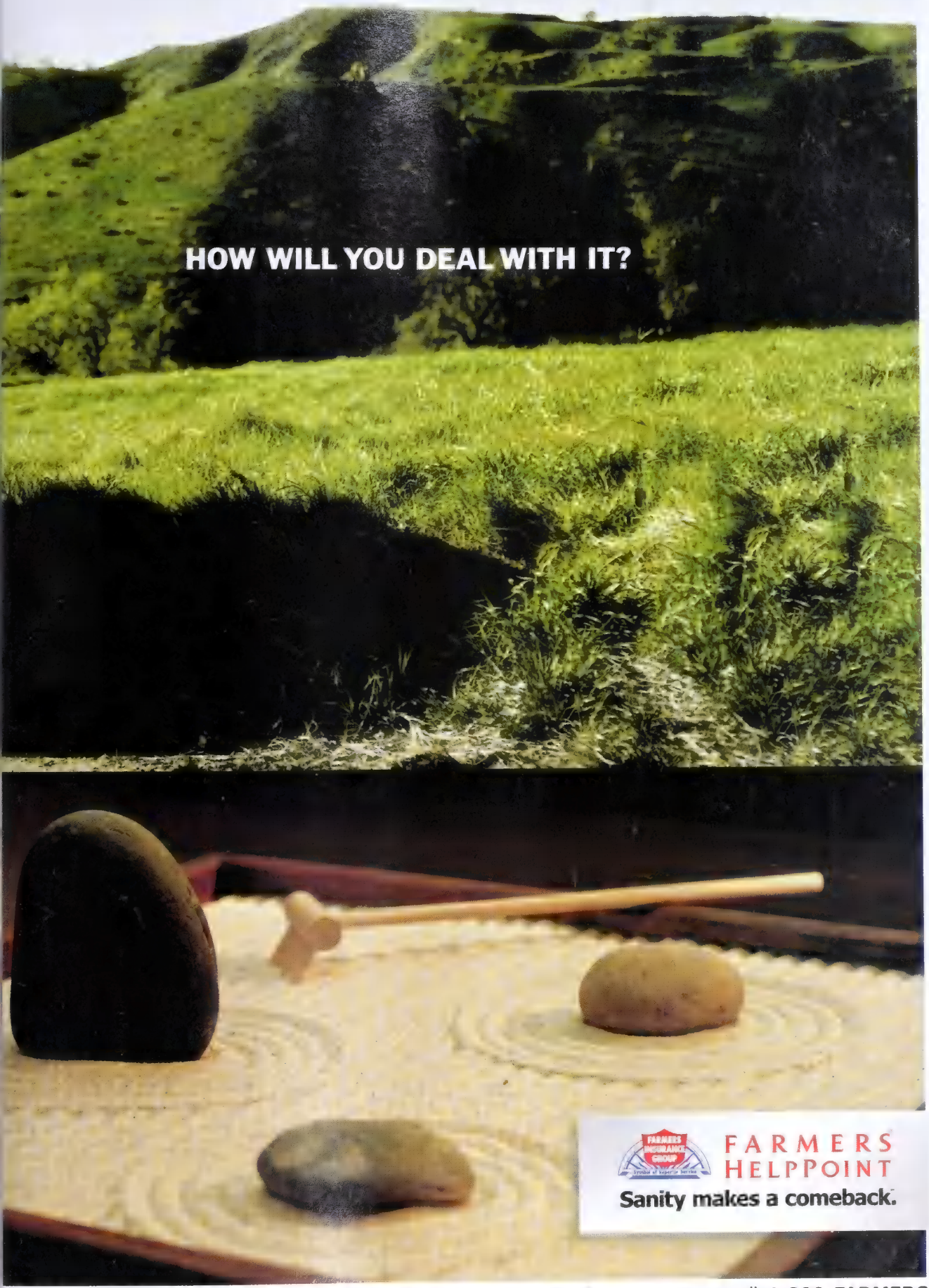


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TABLESCAPE >> *see page 66*

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COMMENTARY FROM A

SPONGE

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lown faucets, and I have come to the conclusion
hat some folks are incapable of pushing the spray
ead back into place. Given that you were able to
ut a man on the moon, I have no explanation for
his condition. But thanks to the miracle of magnets,
no longer have to worry about it. Which is nice,
ecause I've got enough on my plate as it is.



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October 2007

the best!

Produced by
WHITNEY ROBINSON

Written by
CHRISTINE PITTEL

the best!

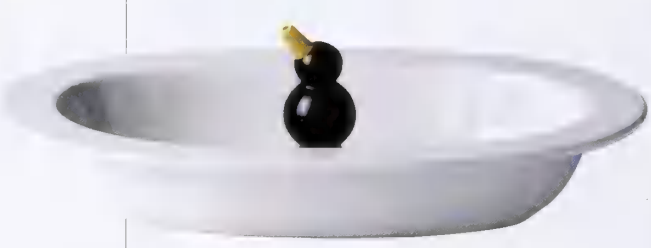




1



2



3



4



5

1. Pencils

It's that last little decor touch in a room. Set of s crocodile-embossed pe $27, in five colors. **DRAN & ROSS**: 212-741-7278; dransfieldandross.biz.

2. Tieback

Like magic! This magne tieback holds a curtain all by itself, which mean don't have to mount it o wall and can change the in an instant. $110. **MIS E SCENE**: 203-422-0567.

3. Pie Dish

A removable blackbird s vent keeps the filling fro boiling over. Royal Doul ceramic pie dish, 9.25 to inches, $30 to $40. **CON SHOP**: conranusa.com.

4. Trivet

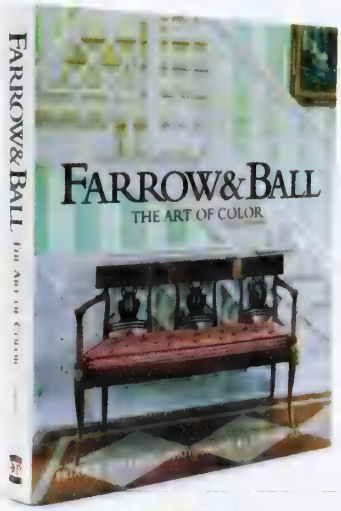
Artist Michael Michaud used real oak leaves to m the mold for this lustrou pewter trivet, washed w copper and gold. 7 inche $64. **SATTVA GALLERY**: sattvagallery.com.

5. Side Table

Add a twist to a living roo patio with this Italian ce elephant, detailed down his wrinkles. 30 inches h $650. **C. BELL**: 561-533-6 cbellfurnishing.com.


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6

7





8

9 | 10





6. Color Book

Designers love Farrow & paint for its depth of col and you'll reach for a ro once you see the palette they picked for these Nc American houses. *Farro & Ball: The Art of Color* by Brian D. Coleman, $6 farrow-ball.com.

7. Dinnerware

Start a new tradition. Th exuberant orange porce from Historic Charleston copies a Chinese export original. Sacred Bird & Butterfly, five-piece set, MOTTAHEDEH: 609-409- mottahedeh.com.

8. Umbrella Stand

That was our first thoug Or plant the ceramic Tru Vase with morning glori and put two by your fron door. 24 inches, $385. VI 800-277-5933; vietri.cor

9. Desk Lamp

Now in a dozen colors, th Jielde Signal Series lamp, designed in France in 195 still beats the rest. That v rim lets you adjust the to without feeling the heat. $ COOLHOUSE: 212-254-47 coolhouseny.com.

10. Botanical Print

The black background tak these out of the cottage and gives them a new sop tication. Set of four, 21 x 27 inches, framed behind gla $385. botanicalstyle.com.


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NOTEBOOK

NOTEWORTHY EVENTS, OPPORTUNITIES AND PRODUCTS

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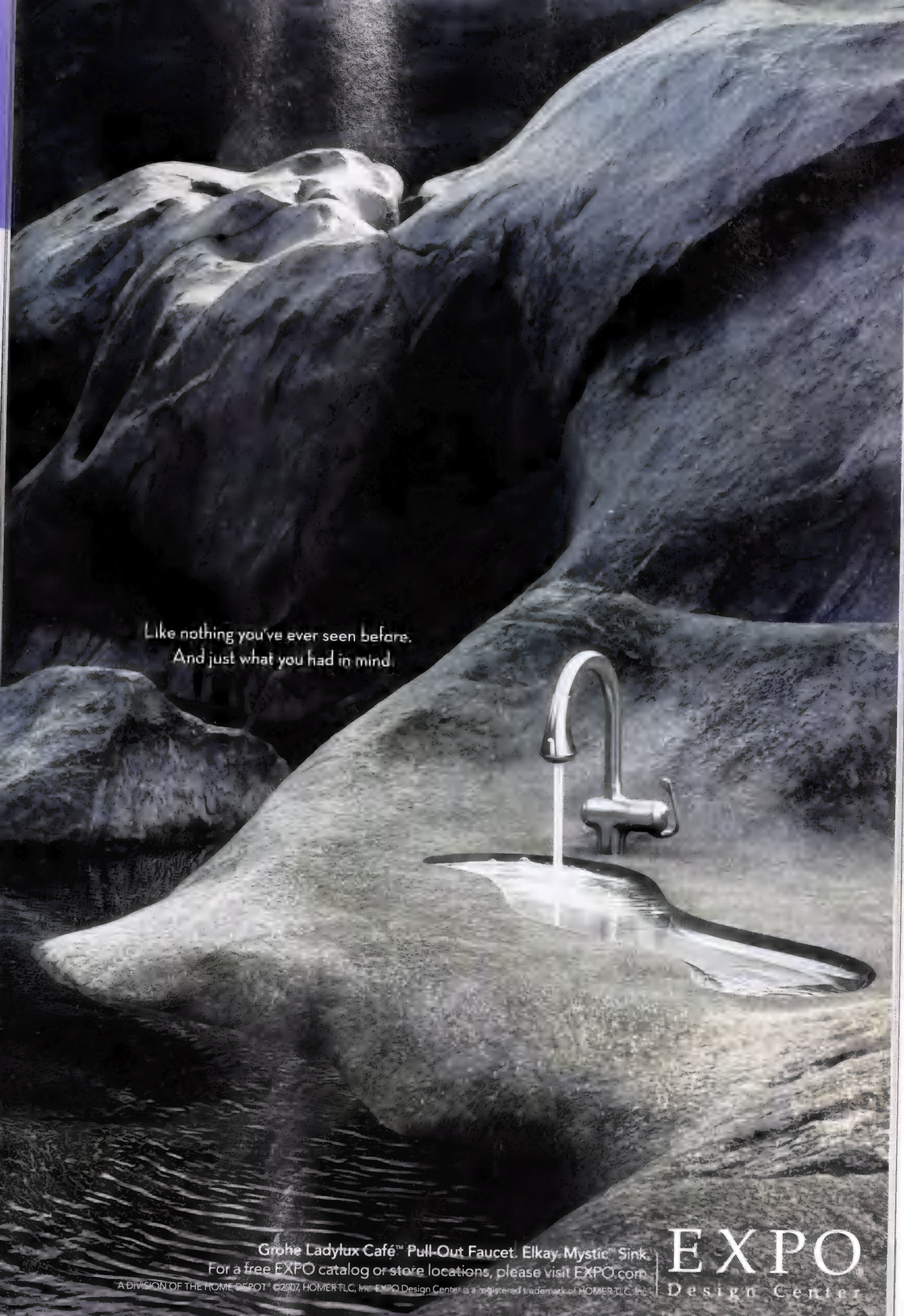
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COLOR THE BEST BLUE

From light and airy to deep and mysterious…they're all beautiful. Top designers share their favorite shades of blue

Interviews by CHRISTINE PITTEL

"This is an intense 18th-century blue-green with a great history. They used to make it by pouring acids on copper and using the verdigris as the pigment for the paint. A living room would be killer with this on the walls, dead-white trim, and mahogany or black-painted furniture. I'm fair-haired and blue-eyed, and we go for these incredibly sharp colors. You couldn't sell this to a brown-eyed person."

RALPH HARVARD
SHERWIN-WILLIAMS/ DURON, COLORS OF HISTORIC CHARLESTON VERDITER BLUE DCR078 NRH

"Forget all those pale shades. What you want is an evening blue, an Yves Klein blue. Deeper than deep. You see it on Byzantine ceilings, in Jean Paul Gaultier's stripes. It's contemplative, meditative, mysterious. When I want to be enveloped, blue is the only color that will do it for me."

WHITNEY STEWART
C2, ELECTRIC 275





"Blue is my secret agent color. I'm always sneaking it in these days. I guess it's like a bit of sky peeking out, which makes everything work. Blue is lightness and air. I used to use white to lighten things up, but now I'm using blue. It gives breath to everything."

WILLIAM DIAMOND
SHERWIN-WILLIAMS SASSY BLUE 1241

"This bright, pretty turquoise reminds me of summers on Lake Michigan when I was a child, skipping stones and looking up at the sky, and feeling the sun on my body. Blue calms me and reenergizes me—just as the ocean does."

MARKHAM ROBERTS
PARKER PAINT WATERSIDE 7573M





"This is not too hot, not too cold, with a lot of green, which makes it feel grounded. Blue is so regenerative. There's the idea of water, renewal. It's powerful, regal—think of bluebloods, blue ribbons. And it looks great with most other colors, especially browns and camels and beiges."

ERIC COHLER
FARROW & BALL CHINESE BLUE 90



The turquoise on the walls looks even rich next to woodwork painted Benjamin Moore's Ivory White 925 in this dining ro by Markham Roberts



"This is the color of the sky in Old Master paintings, when the varnish has yellowed. It has a luminous quality. You could paint the whole room or just the floor—you'd feel as if you were floating. Be careful about blue in a north-facing room—it can get chilly. And it's hard to mix more than two blues together. They start to fight."

THOMAS JAYNE
BENJAMIN MOORE HEAVENLY BLUE 709



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"I've never met a blue I didn't like. Everything from the darkest to the lightest—and this is in the middle—with a hint of aquamarine. A blue living room would be glamorous, especially with bottle-green silk velvet upholstery and a touch of silver or gold on a chair, or tiebacks for a curtain. And the walls should be slick, which gives a room a sparkle. It can never be too glossy for me."

JOHN YUNIS
BENJAMIN MOORE
AQUARIUS 788

"I don't like baby blue or sky blue—I like dark, strong cobalt blue. It reminds me of Europe, in the sense of luxuriousness and the privacy it creates in a room. It shields you. I'd use it in a study or a library, and then snap it up with furniture from the '40s or '50s and a faux-zebra rug."

ROGER DE CABROL
BENJAMIN MOORE
PATRIOT BLUE 2064-20





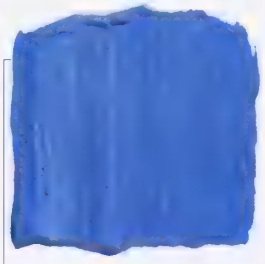
"Blue is tricky. It can go gray and sad. But not this warm Mediterranean blue. It's the blue in all those Pucci prints, a bright, happy, not-a-cloud-in-the-sky blue, as if you're in vacation mode and having lobster and rosé at Tetou on the beach near Cannes. I love it in a bedroom, where you could crisp it up with a navy-and-white striped fabric and one of those great Elizabeth Eakins plaid rugs."

ELISSA CULLMAN
BENJAMIN MOORE
BLUE WAVE 2065 -50

"Blue is America's favorite color. It's certainly the most telegenic. That's why politicians wear blue shirts, and why the new White House pressroom is blue. It's cool. It's calming. It's all about blue skies and fresh air. This is an ethereal blue, with a touch of red that gives it a lavender cast. I love it with ivory and cyclamen pink."

JAMIE DRAKE
BENJAMIN MOORE
WINDMILL WINGS 2067-60





"This is a peacock blue, a very happy, exuberant blue that would set off all the objects in a room. I'd use it in a high-gloss finish with lots of white moldings, and maybe pull in marigold or puce. Blue is one of the best colors around for crispness and contrast. After all, what looks better than a naval officer in his dress blues?"

ROBIN BELL
BENJAMIN MOORE
PADDINGTON BLUE 791





"I grew up in a house that was all turquoise, and for years I couldn't look at blue. But this color is so terrifically pretty and filled with joy—sort of like you were inside a robin's egg looking out into the light. I'd use it in a bedroom with white lacquered trim, a four-poster bed lacquered white, and crisp white bed linens."

DAVID KLEINBERG
BENJAMIN MOORE
COLONY GREEN 694

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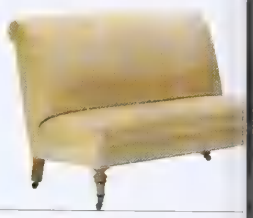




1. Ottoman
"Cover Lee Jofa's Beatric Ottoman in Covington for a visual exclamation point," says Rheinstein. "I it's foolproof for shoes, children, and pets."



2. Curtains & Chair
"Showcase the graceful li and size of Hollyhock's Bo Chair with the deliciously eccentric pattern of Folie Chinoise. Then make curt from it to bring the color the walls."



3. Settee
"Hammond is perfect for Lee Jofa's Carlton Settee– a classic pattern on a clas shape—and durable, too."

4. Pillows
"The subtle glow of Glazed Silk makes lovely covers fo down-filled pillows."

Relaxed elegance is designer Suzanne Rheinstein's signature, the style that defines her Los Angeles store, Hollyhock. Building on her new line for Lee Jofa, Rheinstein imagines a cozy living room with traditional and modern fabrics. To put your ideal room together, see our planners on pages 34 and 36.



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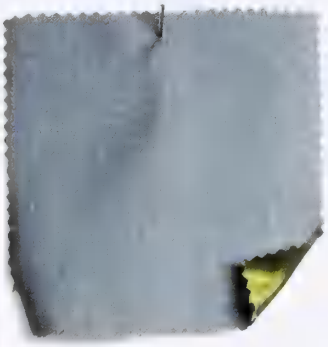
Start Here

"Begin your room with Folie Chinoise [in Rose]," says Suzanne Rheinstein. "Use the cotton print for curtains, one beautiful chair, and nothing else. Then pull the individual colors out in cut velvets, glimmery silks, wonderful cottons. Take the whole look down a notch with a sisal rug, and you have a young, marvelous room."

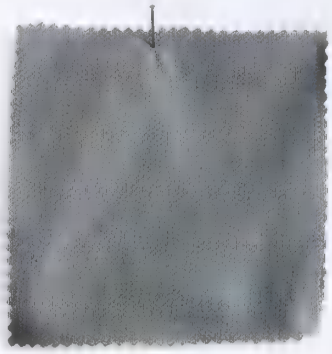
LEE JOFA: 800-453-3563

Silks

ADD ONE FROM THIS CATEGORY



1. The best thing about SERENITY [in Azure], a silk and wool, is that it's double-sided. Show off the front *and* back by using it to make unlined curtains. LARSEN: 212-647-6900.



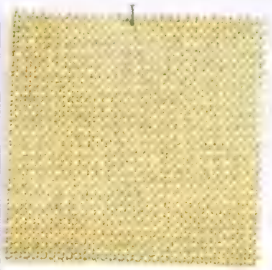
2. GLAZED SILK [in Ocean] is just that: "glazed the way chintz is glazed, so it has a subtle sheen. It's great for upholstery because it's not flimsy, but also not too stiff." LEE JOFA: 800-453-3563.



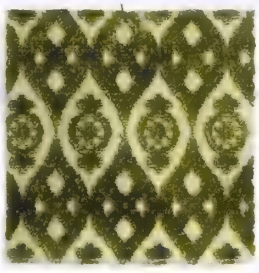
3. "PROVINCE [in Pale Blue and Pe doesn't shout, it shimmers." Wra the silk stripe around a bolster or use it to make accent pillows. SCALAMANDRÉ: 800-932-4361.

Heavy Textures

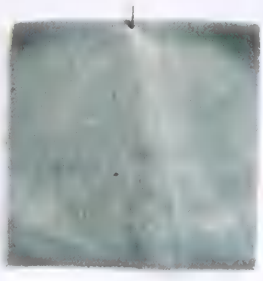
THEN ADD TWO FROM THIS CATEGORY



1. It looks like a grass cloth, but CODA [in Wisk] is nylon and cotton, so it's flexible. "I like it for a tailored seat on a walnut bench. It makes a room feel more relaxed." ROGERS & GOFFIGON: 203-532-8068.



2. The medium scale of HAMMOND [in Olive] goes well with an oversize print like Folie Chinoise (top). Try it on an antique settee for a vintage look. LEE JOFA: 800-453-3563.



3. The silk in CANTON VELVET [in Azure] gives this silk/cotton/wool fabric a sumptuous texture. It looks especially good on a bergère with piping detail. LARSEN: 212-647-6900.



4. COVINGTON [in Rose], a viscose and cotton, is durable and ideal for upholstery. "I love it for an ottoman. You can put you feet or a pile of books on it LEE JOFA: 800-453-3563.


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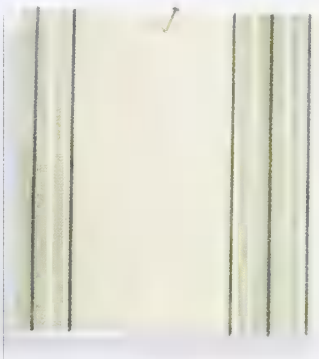
Start Here

"It's called Italian Paisley [in Green] because it reminds me of those intricate paisleys the Italians do—but with a fresh take," Rheinstein says about this linen. "One idea is to back it with paper and put it on the walls, and keep everything else pale." Thanks to the watercolor greens and blues together, "this print can create a very serene setting."

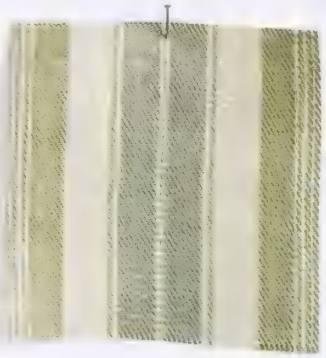
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Stripes

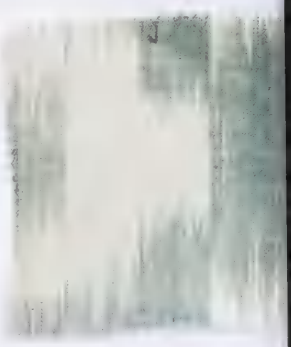
ADD ONE FROM THIS CATEGORY



1. SNOWFLAKE STRIPE [in Caribbean] begs for a "big, squishy sofa" to call home. "I'd take the stripe and run it around the bottom to make its own trim." ROSE TARLOW–MELROSE HOUSE: 323-651-2202.



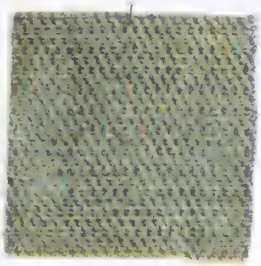
2. "To personalize standard dining chairs, make slipcovers out of the linen HAMPTON STRIPE [in Leaf]." LEE JOFA: 800-453-3563.



3. With a big piece of IKAT DE LIN [in Aqua], you can see the linen's giant, vertical pattern. "It makes beautiful curtains because it has more visual interest than a regula stripe." LEE JOFA: 800-453-3563.

Textures

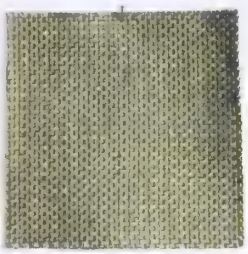
THEN ADD TWO FROM THIS CATEGORY



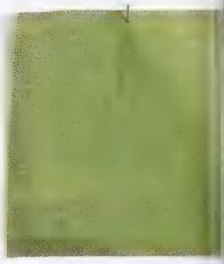
1. CLUB CLOTH [in Slate] is a rayon/cotton blend that's all about softness and comfort. Use it somewhere that you can really enjoy it, like on a big club chair or comfy sofa. LEE JOFA: 800-453-3563.



2. An Indian silk, GRANVILLE [in Lime] makes stylish curtains or a sweet accent. Rheinstein suggests the silk for throw pillows finished with a knife-edge pleat. TRAVERS: 212-888-7900.



3. "HADLEY [in Aqua] looks terrific on a pair of twin headboards in a room with Italian Paisley for the curtains." COWTAN & TOUT: 212-647-6900.

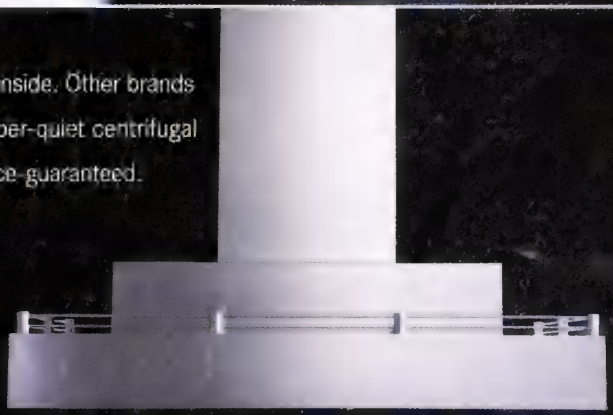


4. Two colors make up COTTON TABBY [in Spinach even though it reads as a solid. It's one of those true basics that's perfect for any type of upholstery. LEE JOFA: 800-453-3563.



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OUR FAVORITE STORE

SeaCloth, Greenwich, CT

Interview by BARBARA KIN

You'll leave SeaCloth feeling like you've just walked on a beach or through a field of flowers. It's that fresh and glorious....







How would you define the SeaCloth style?

DEIRDRE HALPER: Clean-lined traditional with a modern twist. We'll upholster a Louis XIV chair in one of our fabrics—all based on my business partner Susan Harris's watercolors—and then pair it with a midcentury Lucite coffee table. That kind of thing.

The whole idea for SeaCloth started with Susan's watercolors, right?

It did. Susan is a trained artist with the most incredible sense of color and pattern. Her works are very much inspired by nature. She realized that art didn't have to be confined to a frame, so she started designing textiles. I'd worked in marketing for Coach and Conran's, and as soon as I saw the designs, it struck me that we could create an entire lifestyle brand. So we launched the line in 2003, and in 2004 we opened the store.

You considered other locations, but chose Greenwich. Why here?

This has become a great high-end shopping destination. Our customers aren't just local. They're from New York, California, Florida, Massachusetts....

Who is the customer?

A woman who's very style-forward. She loves the mix of tradi tional and modern—she's of the moment, not trying to re-creat the house she grew u in. She's a perennial, a constant, decorator—it's her hobby. She reads about decc rating, she travels for it. In fact, she's *alway* decorating, always co lecting. She updates her home the way other women update their wardrobes.

Pretty much what you do with the store?

Yes! We change the entire look every eigh weeks. That's one of the big draws—our customers are driven to come in and see what's new, especially with our fabrics.

What's your top-selling fabric?

A cotton-linen called Facet, in chocolate brown. Everyone seems to be passionate about that color!

Color, pattern, compo sition—it's all like one big artwork here

That's what sets us apart. It all starts with the watercolors—and it ends with the watercolors. ✲

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FROM TOP: SeaCloth's blue and white room at the 2007 Greenwich Designer Showhouse. SECOND ROW: Eye mask in Tiny Leaf, in Forest. The exterior of the store, on Greenwich Avenue. THIRD ROW: The interior of SeaCloth changes every eight weeks. ABOVE: Tarot in Fur, the current biggest seller in SeaCloth's fabric line. "It bridges the gap between traditional and modern," say Deirdre Halper and Susan Harris. Flutter tote pocket, in Raven.

not to be missed!

- The wall of cotton-linen fabrics with evocative names like Star Dance, Sea Lane, Breeze.
- Susan Harris's original framed art. Lyrical and lovely. $325–$895.
- Pillows in so many dazzling colors and patterns. They'll add a spark of sophistication to any room. $95–$135.
- Custom table linens made with SeaCloth's casually chic fabrics. From $65.
- The Large Sprint Tote. Folds, zips, perfect for weekend trips. $125.
- Decorative (and fashion) accessories. Lots of gifts for under $30.
- Not least, the artful arrangements. Fabulous, stealable ideas.





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BEAUTIFUL EVENTS

NOTEBOOK

ANKASA New York On June 7th, House Beautiful co-hosted a private preview evening to celebrate the opening of the ANKASA New York boutique at 135 E. 65th Street in New York City. This beautiful, two-story boutique features a collection of luxurious home décor, including furniture, accessories and loungewear.



ANKASA New York owners Sachin and Babi Ahluwalia.

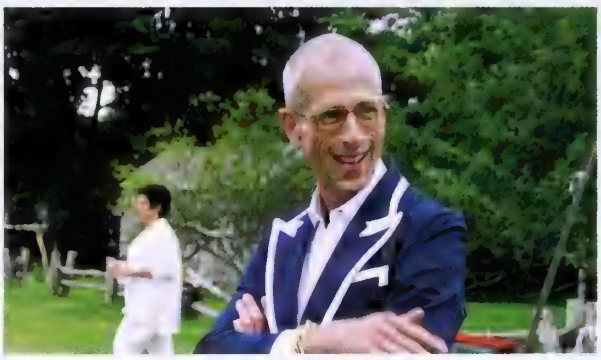


Alex and Eliza Bolen of Oscar de La Renta; Carolina Herrera.

East Hampton Historical Society On July 13th, House Beautiful co-sponsored the preview party for the 2007 East Hampton Antiques Show at Historic Mulford Farm Museum in East Hampton.



Stephen Drucker of House Beautiful; Designers Bunny Williams and John Roselli.



Designer Jamie Drake.



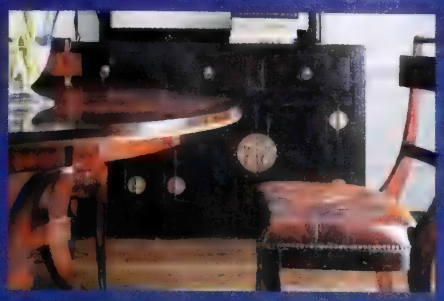
Jeffrey and Ina Garten, the Barefoot Contessa.



Anna Donahue, Jean Vanderbilt, Liz Peabody, Valerie H. Smith, and Sandy McManus.

East Hampton photos by Durell Godfrey







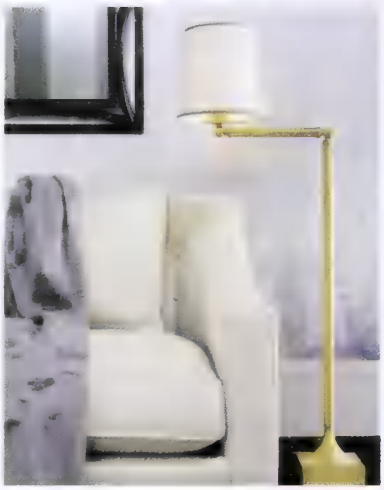


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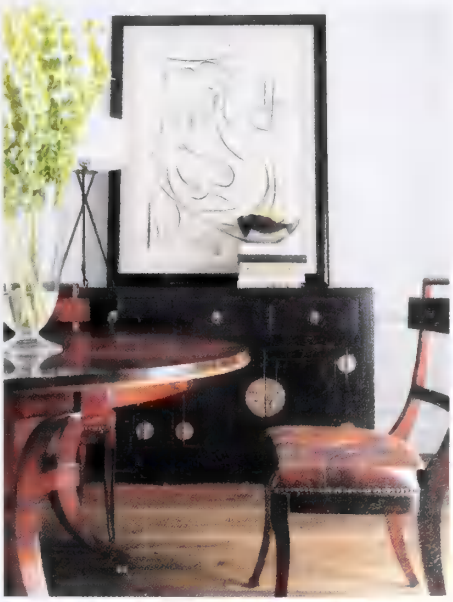


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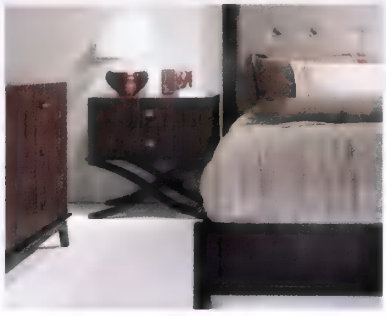
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EVERYWHERE WE LOOK...

FREQUENTLY ASKED QUESTIONS

Chinese Chippendale Chairs

By CAROL PRISAN

They've been putting some fun in traditional interiors for 250 years. Now they're doing it in color

Genuine Chinese lacquer was made from the sap of the lacquer tree. This finish looks lacquerish, but is simply high-gloss paint.

The openwork geometric Z's and T's on the back are typical of furniture inspired by the Brighton Pavilion.

Black and red were favorite lacquer colors in China. Whites and brights are contemporary options.

The fretwork on chairbacks, and details like the four little spandrels at the front corners, are easily broken. Check for missing bits, which—with so much going on—may not immediately be apparent.

That openwork back can catch you in all the wrong places. Take off your jacket or coat, and sit before you buy.



A copy of a groovily far-out '60s reproduction, this lime-green side chair from Jonathan Adler retails for $495; jonathanadler.com.

A Little Backstory

Chinese Chippendale, that gorgeous by-product of a 1741 travel book, was "invented" by English furniture designer Thomas Chippendale (the first non-monarch to have a style named for him). The craze it created in mid-18th-century England prompted an aggrieved critic to write: "So universally has it spread, that every gate to a cow-yard is in T's and Z's." And while Chinese Chippendale is just a frothy side trip on the long march of decor, its pagodas and fretwork, bamboo and bells live on in our own chairs (and beds, and mirrors, and wallpaper, and tables) today. We love it on anything. If only we still kept cows.

Was Chinese Chippendale furniture actually made in China? And what's the difference between it and regular Chippendale?

Thomas Chippendale was already famous for his elegant mahogany furniture when he applied the newly popular chinoiserie to his quintessentially English wares. And while, for economy's sake, he might have preferred to have them made in the Far East, in 1750s London, little but lacquer and porcelain "smalls" were being shipped from China.

What's the difference between Chinese and Chinese Chippendale furniture?

Early Chinese furniture is austere, boldly linear with not much carving. Chinese Chippendale designs are madly rococo, embellished with all sorts of architectural details from temples, palaces, and pavilions. Some are more successful than others. All of it is "busy."

But some of the things I see in stores look fairly restrained.

Mid-18th-century furnishings were *so* fancy and ubiquitous that in 1756, one waspish observer wrote, "Every chair in an apartment, the frames of [looking] glasses and tables must be Chinese: the walls covered with Chinese paper filled with figures which resemble nothing in God's creation, and which a prudent nation would prohibit for the sake of pregnant women."

The more restrained designs you're seeing are generally later takes on the whimsical furnishings of the Brighton Pavilion, an exotic early-19th-century palace built f the Prince of Wales.

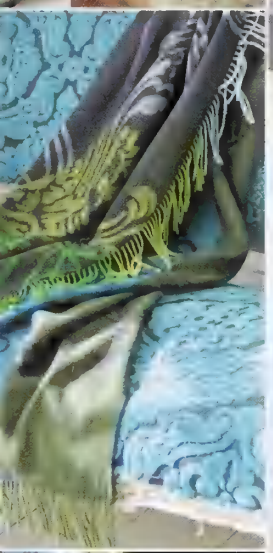
Is Chinese Chippendale more expensive than plain furniture?

Usually. Every step added to the furnitur making process mak the finished product more expensive. A pagoda pediment on a mirror, tiny bells dangling on corners, carved herons, or lots of latticework make any piece—old or new—pricier. >>













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Modern

From Michael Taylor Designs, a metal garden chair finished in Chinese Red, a color nicely reminiscent of old lacquer. With its whimsical fretwork and delicate "bamboo," it could easily live indoors. $1,356; michaeltaylordesigns.com.



Vintage

Although this armchair has super proportions, bells and whistles (pagodas, too), and looks really old, it's actually a reproduction of an 18th-century original. Spiffy enough, however, (note those lively curved arms) to have brought $5,400—for a pair—at Sotheby's, New York.



Contemporary

The design on the back of this side chair is a touch more "French trellis" than purebred Chinese. But that faux-bamboo frame adds Far Eastern spice, and at $375, it's eminently buyable. Bungalow 5; 212-204-6325.

Keep an eye out for

- Older reproductions, manufactured from the 1870s on. More recent pieces, especially those without labels, can be painted—with removable paints, since we ought to think of future generations!
- Early-19th-century Brighton Pavilion pieces incorporating brilliantly lacquered faux-bamboo elements, lotus-like designs, or palm tree motifs. These are usually quite costly.
- Lots of detail and plenty of bells and whistles. All things being equal, armchairs will be more expensive than side chairs.
- Those dazzlingly hued (chartreuse, orange, stark white) reproductions from the 1960s, which were popular in resort areas.

Stay away from

- Damaged lacquer—a really difficult repair—and badly chipped paint.
- Clumsily executed carvings.
- Missing elements of fretwork or carving.
- Repainted anything.


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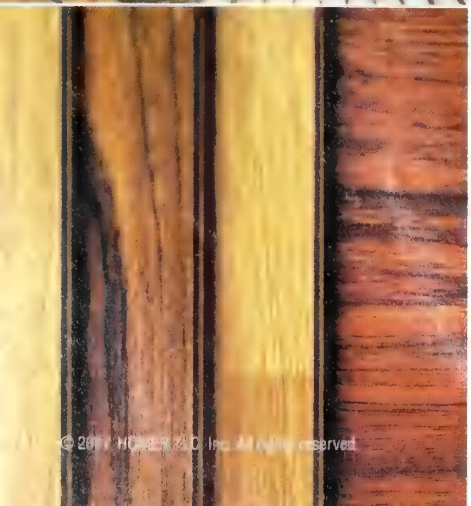
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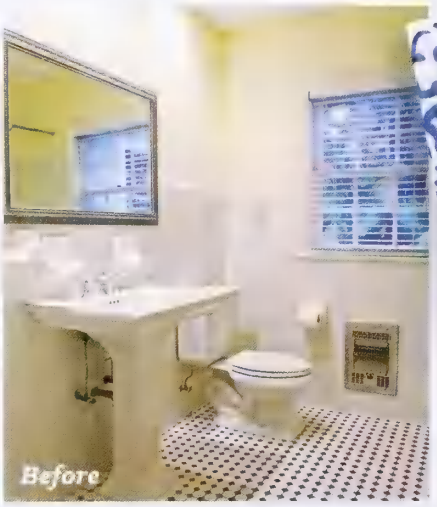
THE MAKEOVER

PART 4

The Bathroom

Nothing memorable about it, until T. Keller Donovan got in there with yards and yards of indoor-outdoor fabric

Interview by CHRISTINE PITT





What was wrong?
It was bland. White tile and pale yellow paint. Too tapioca. So I put indoor-outdoor fabric on the walls, in a blue-and-white coral pattern to go with the blue-and-white floor. And I railroaded the fabric, running it sideways in just one piece all the way around.

To avoid seams?
You bet. Too hard to match. But you have to choose a pattern that works sideways, and make sure the printed part is wide enough. There's always some selvage on a bolt.

Then just glue it on?
Not until you have it backed with acrylic so the paste doesn't seep through. There are companies all over the country that do this, like prosealplus.com. The backing also stops it from stretching and helps you get a good straight cut.

Anything else I wouldn't think of?
Prep the walls with an oil-based primer-sealer. You want to create a Teflon-like surface, so if you ever decide to remove the fabric, you're not pulling off a layer of Sheetrock along with it.

Why does the new mirror work so well?
Because it's not a dumpy little horizontal and it actually relates to the sink—same color, same width. It hides a multitude of sins—a gap where somebody took out a medicine cabinet and two new holes where I knocked off those dreadful soap holders. That was very satisfying. A closet behind the door functions as a medicine cabinet. And I don't leave things out on the sink. I hate walking into somebody's bathroom and seeing all their products. Too much information. *

RIGHT: Custom mirror by Friedman Bros. Marrakech bath mat from West Elm in Indigo.

Get It Right

- Pick one fabric, and run with it. LEFT: Clarence House's Outdoor Coral in Marine. Or paper the walls with Chinese newspapers, playing cards, pages from a book.
- A stool is a little luxury. It can be an end table for the tub or a place to present a pile of guest towels.
- Don't stick with one set of matching towels. Collect a variety and mix them up.
- Don't go to the bath shop for accessories. Look in antiques shops and hardware stores, and find alternate uses for things. A Murano glass ashtray makes a great soap dish.



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MAINTENANCE LEATHER

There's nothing like leather to give a room that subtle touch of richness…as long as you treat it well

Interview by EVE M. KAHI

I have to confess I've always been really wary of leather furniture. The only piece we have in the house is a leather desktop—I'd be too worried about damaging a sofa or chairs.



JERRY CRISTANDO: What a lot of people don't realize is that leather is actually not that hard to live with. You can protect it pretty easily from everyday damage. And if a section does get really ruined, you can get a patch made in exactly the same dye, same finish, same smooth or full grain, even the same distressed look if it's antique.

So where do I begin?

With your desk, keep a sheet of glass or Plexiglas on top so you don't get dents from your computer or marks from your drinks. In general, think in advance about where you're putting your leather pieces and how you'll live with them. Anything leather should be kept at least six inches from any heater and out of direct sunlight 'cause it'll dry out and fade.

How about everyday use?

Keep your pets off leather furniture. Don't lie around with too much of your bare skin on leather. Body oils can get into the leather's pores and make it cracked and weak. Don't sit on leather when you're wearing leather. If you perspire, the dyes will bleed together and you'll have a really difficult stain. Then you'll need to call in a professional like us.

Do you sell any home remedies for stains?

Lincoln E-Z Cleaner for surface dirt, and Dyo Spot Remover for more serious things like ink. But don't rub in the Dyo too hard, or else you'll take out the color in the leather. When you use any cleaner, you have to wash a whole area at a time, and dry it right afterwards with a dry rag, or else you'll end up with rings.

What kind of preventive treatments do you recommend?

There are two coatings you should put on. They're both from Apple Polishes [applepolishes.com]. Leather Care is a cream you sponge on. It keeps the leather moist and gives a nice protective layer. Use it every three months if you're feeling energetic and at minimum once a year. Every six months you should spray on Apple's Leather Protector. It creates a barrier against stains.

What should I do with suede or nubuck?

Brush them with a brass wire suede brush once a month, so dust and dirt don't get in the pores.

I've even seen leather used on walls and floors in really high-end interiors. Is that a trend you've noticed?

Yes, and we've been called in to treat it and deal with stains. There are special protectors for that kind of thick leather. You can get them from a leather supplier called Spinneybeck.

When is leather beyond ordinary repair?

The acids in cat urine can eat at leather. Or when it's been in contact with somebody's body oils again and again over the years. But you'd be amazed what a professional can repair. We can steam out dents, clean off mold or even smoke damage. And when we fix tears or claw marks, you can't see we've done any work.

How should leather furnishings stored?

Make sure the room is dry and cool. D leave anything pressing into the leath And wrap it in sheets or blankets, plastic, so it can breathe.

Some leathers are more fragile th others to start with, right?

The more natural the finish—like re supple leathers, suedes and nubuck the more vulnerable they are. Sometir just a drop of water leaves a stain. If don't want to worry as much, ask f clear-coat finish. You can even put it old leathers that you're concerned ab It's shinier and a little stiffer than natu finishes, but sturdier. Occasionally w told people to just buy the imitations t are out there now. The vinyl fake leath and the polyester suedes clean and h up really well and sometimes even I c tell right away that they're not real! *

JERRY CRISTANDO, PRECISION LEATHER CRAFTERS, WESTBURY, NY; 516-997-7000; PRECISIONLEATHER.COM



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*The Mentholatum Company, Inc. Data on file, January 2007

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NOTEBOOK

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1



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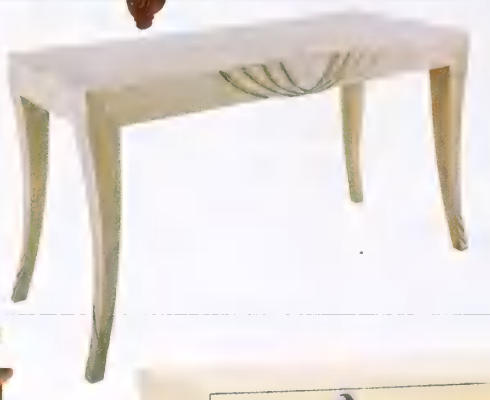
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10

1. **Emily**, available in 40 colors. $1,290. Maine Cottage: 888-859-5522; mainecottage.com.

2. **Trestle**, $100. Target: target.com.

3. **La Boheme**, with leather top. $4,785. Ralph Lauren Home: 888-475-76 ralphlaurenhome.com.

4. **Parsons**, $299. West Elm: 888-922-4119; westelm.com.

5. **Indochine**, to the tra Red Egg: 336-887-3541; redegg.com.

6. **Stradivari**, to the trade. Gray Morell through Niermann Weeks: niermannweeks.com.

7. **Camelot**, $1,399. Ro & Board: 800-301-9720; roomandboard.com.

8. **After Ormolu**, to th trade. J. Robert Scott: 877-207-5130; jrobertscott.com.

9. **Arundel**, hand-painte to the trade. Patina: 800-635-4365; patinainc.c

10. **Channing**, lacquer with polished nickel base. $1,250. Jonathan Adler: 800-963-0891; jonathanadler.com. >>

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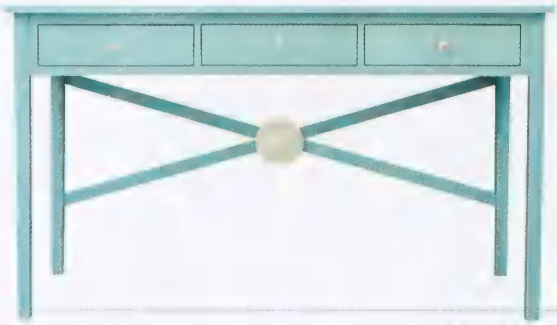
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11. Writing, $1,860. Russell & Mackenna: 866-366-3505; russellmackenna.com.

12. Nelson Swag Le designed by George Nelso 1958. $1,940. Herman Mill through MoMA Design St momastore.org.

13. Chelsea, to the tra PierceMartin: 800-334-8 piercemartin.com.

14. Plaza, to the trade. Jan Showers: 214-747-525 janshowers.com.

15. Vellum and Oak, $4,800. Mecox: 800-487-4854; mecoxgardens.com

16. Folio, coconut shell exterior. $3,906. Baker St Collection: 800-592-253 bakerfurniture.com.

17. Ballard, to the trade. Roman Thomas: 212-473-6774; romanthomas.com.

18. Swedish Writing $4,545. David Iatesta: 410-604-0360; davidiatesta.com.

19. Rokoko, to the trade. Country Swedish: 888-807-9333; countryswedish.com.

20. Safari Writing, teak. $1,529. Laneventure 800-235-3558; laneventure.com.

21. Desk 51, $699. Blu 612-782-1844; bludot.com



















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ROMANTIC SUPPER

Classic china, vintage crystal, contemporary silver... for Robert Rufino of Tiffany & Co., an inviting table needs a few surprises

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Mix contemporary silver with a traditional china pattern to wake up the table.

Buy roses early so they open. Full-blown are better than buds.

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Hampton flatware, Cirque Chinois dinnerware, Elsa Peretti Thumbprint salt & pepper shakers and water cup, all Tiffany & Co.

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Flowers
Roses are available year-round in fiery colors other than Valentine's red. $35 per dozen; marthastewartflowers.com.



Vase
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Tablecloth
An abstract ikat can dress up or dress down a table. 60-inch square with whipstitched border. Poppy, $90; John Robshaw: johnrobshaw.com.



Stemware
A sleek trumpet shape and a gold rim. Hand-blown Sophia red wine glass, $125. Tiffany & Co.: 800-526-0649.



Bowl
Jewelry designer Elsa Pere Thumbprint collection rev the designer's touch, liter Bone china, from $75; Tiff & Co.: 800-526-0649.


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WHAT'S BEAUTIFUL NOW?

Survey Results

Last June, we asked you what you thought. You surprised us again and again...



What would be your dream lifestyle if you could have a second home?

- a home on the best golf course in Scottsdale 2%
- a rustic log lodge in the Rockies 14%
- a Manhattan penthouse overlooking Central Park..... 15%
- a house on the Pacific Ocean in Malibu .. 34%
- **a cozy shingled cottage on Cape Cod** 35%

The TV home I would most want to live in belongs to:

- Wilhelmina Slater in *Ugly Betty*..... 5%
- Carmela Soprano in *The Sopranos* ... 9%
- Meredith Grey in *Grey's Anatomy* ... 16%
- Charlotte York in *Sex and the City* .. 21%
- Bree Hodge in *Desperate Housewives*..... 23%
- **Nora Walker in *Brothers and Sisters*** 26%

Which chocolate dessert would you reach for first?

- chocolate ice cream 10%
- a chocolate soufflé 19%
- Belgian chocolate truffles..... 21%
- a fudge brownie... 24%
- **layer cake with thick chocolate icing** 26%



The best place to snuggle under a blanket on a rainy day is a...

- leather club chair.. 3%
- sectional 6%
- chaise longue 23%
- sofa/loveseat 24%
- **big armchair and ottoman** 44%

What would you want most in your fantasy kitchen?

- a pot filler 5%
- two dishwashers .. 8%
- a wine cooler 12%
- a glass-door restaurant refrigerator 19%
- **a big stainless professional stove** 56%

My favorite fabrics are...

- checks..... 7%
- stripes..... 23%
- **solids** 35%
- **florals** 35%

My favorite living room color is...

- red 7%
- blues/lavender 9%
- yellow 10%
- green..... 11%
- white/beige/ cream 28%
- **chocolate and earth tones** 35%

My favorite bedroom color is...

- red 5%
- yellow 6%
- chocolate and earth tones..... 17%
- green..... 17%
- white/beige/ cream 22%
- **blues/ lavender** 33%

The room I spend the most time in is...

- my bedroom 14%
- the kitchen 31%
- the living room ... 22%
- **my family room** 33%

My idea of luxury in the bathroom is...

- a towel warmer.... 4%
- heated floors 11%
- a steam shower/ sauna..... 12%
- a bathtub with a view 23%
- a Jacuzzi/ spa tub 23%
- **a multi-jet shower** 27%

The guilty pleasur in my bedroom would be...

- a chaise longue....
- a supersize flat-screen TV 1
- a custom mattress 1
- 500-thread-count Egyptian cotton bedding 2
- **a huge walk-in clos all to myself** 44%

The best shape for dining table is...

- square.....
- oval..... 2
- round 3
- **rectangular** 39%

I like my windows covered with...

- shades 1
- Venetian blinds... 1
- sheers..... 1
- nothing!..... 2
- **curtains** 34%





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WHAT'S BEAUTIFUL NOW?

Which chair has the sexiest leg?



In an outdoor room, what would you want the most?

- a big dining table with an umbrella 5%
- an outdoor kitchen or grill 16%
- a fireplace or firebowl 21%
- a swimming pool and Jacuzzi 27%
- **the most beautiful flower garden**

31%

The dreamiest bed is...

- a brass or iron bed 7%
- a big low platform bed 9%
- a canopy bed with lots of fabric..... 15%
- a sleigh bed 18%
- a four-poster..... 22%
- **an upholstered headboard perfect for reading**

29%



The first place I'd start "going green" in my house is:

- organic fabrics 3%
- low-toxicity paints 6%
- a hybrid car..... 13%
- water-saving fixtures..... 20%
- **energy-saving light bulbs**

58%

What's the one piece of technology you couldn't live without?

- my BlackBerry..... 2%
- my iPod..... 2%
- my pod coffeemaker..... 15%
- my cell phone 24%
- **my computer**

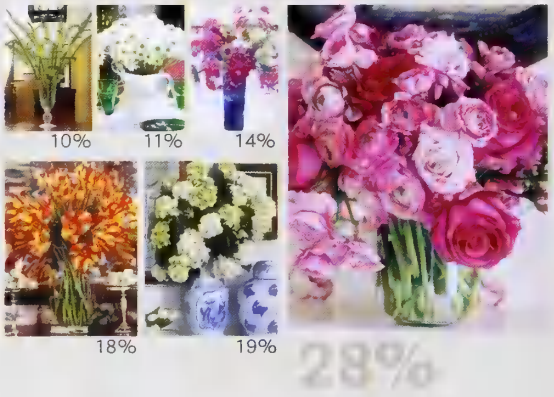
57%

If you had $50,000, which room would you spend it on?

- dining room 1
- living room 11
- the outdoors 16
- master bedroom and bath..... 20
- **kitchen**

52%

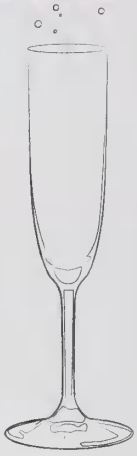
My favorite flower arrangement would be...



What's your favori Champagne glass?

- coupe 12
- trumpet flute..... 14
- tulip flute..... 30
- **flute**

44%



The most important thing in my dream media room would be...

- screening room or "stadium" seating 15%
- DVR or TiVo 23%
- a big sectional sofa 29%
- **the ultimate sound system**

33%

What's the best color for a car?

- blue 9%
- other 10%
- white 12%
- red 12%
- black 22%
- **silver/gray**

35%

My favorite decorating style is...

- romantic 6%
- modern 8%
- traditional..... 8
- cottage..... 17
- **traditional with a twist**

61%



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Butternut Squash Soup

Add zing to this classic soup with Ina's favorite trick: curry

"My husband loves butternut squash soup, so I always make it as part of his birthday dinner. Do you have any suggestions for making it a little more exciting this year?"



Birthdays are the time when everyone wants their favorite foods, but I'm with you. I like to make traditional dishes with a little twist. How about adding spicy Indian curry to Roasted Butternut Squash Soup? I serve it with curry condiments like chopped cashews, sliced scallions, and toasted coconut. Maybe from now on it will become a new birthday tradition! >>



This is a good soup to make in advance. You can roast the vegetables and make the soup, but add the condiments just before serving.

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ROASTED BUTTERNUT SQUASH SOUP WITH CURRY CONDIMENTS

Serves 4 to 6

- 3 to 4 pounds butternut squash, peeled and seeded
- 2 yellow onions
- 2 McIntosh apples, peeled and cored
- 3 tablespoons good olive oil
- Kosher salt
- Freshly ground black pepper
- 2 to 3 cups homemade chicken stock
- ½ teaspoon good curry powder

CONDIMENTS:

- Scallions, trimmed and sliced diagonally
- Shredded coconut, lightly toasted
- Salted cashews, toasted and chopped
- Raisins
- Banana, diced

1 Preheat the oven to 425°F.

2 Cut the butternut squash, onions, and apples into 1-inch cubes. Place them on a sheet pan and toss with the olive oil, 1 teaspoon salt, and ½ teaspoon pepper. Roast for 35 to 45 minutes, until very tender.

3 Meanwhile, heat the chicken stock until it's simmering. When the vegetables are done, place them in batches in a food mill fitted with the medium blade. Process and pour back into the pot. (Alternately, you can also place the roasted vegetables in a food processor fitted with the steel blade. Add some of the chicken stock and purée.) When all of the vegetables are processed, place them all in another pot and add enough chicken stock to make a thick soup. Add the curry powder, salt, and pepper to taste. Be sure you use enough salt and pepper to bring out the curry flavor. Serve hot with condiments on top of each serving. *

SEE MORE OF INA'S GREAT RECIPES AT HOUSEBEAUTIFUL.COM

"Roasting the vegetables before making the soup brings out the flavor and sweetness in the squash."



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Reviewed by
PENELOPE GREEN



IN THE 1980S, AMERICA EXPRESSED ITSE culturally in a lot of really awkward, cringe-induci ways (I'm thinking about catsuits, my hair, and t music of Van Halen), with the very notable excepti of the kitchen. Foodwise, those were the years that "got" it, that restaurants like Chez Panisse in Berl ley, Michael's in Santa Monica, and Jams in Manhatt began to foment what would be known as Californ and then New American cuisine—one that drew fr regional flavors and championed local, fresh produ We learned what a chipotle chili was, and not to snigg at our mesclun salads; decades later the food revoluti that the chefs of those restaurants set in motion is s rolling along, responsible for the farmer's markets t have become a near-weekly staple in so many cities.

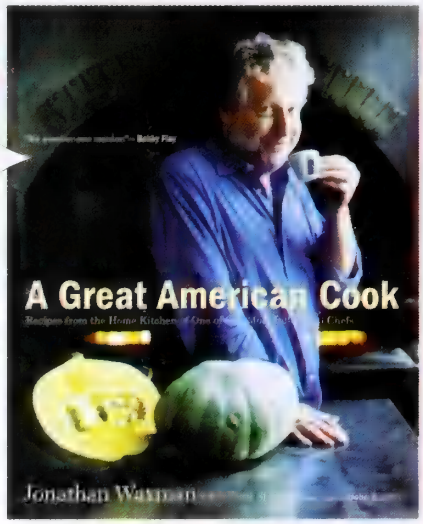
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"When I opened Jams, my signature dish was half a grilled free-range chicken and a massive amount of perfectly crisp French fries on a huge plate.... What could be better to serve to royalty and commoners alike?"

JONATHAN WAXMAN



Published by Houghton Mifflin (houghtonmifflinbooks.com); $35. ABOVE: Jonathan Waxman.

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COOKBOOK

A Great American Cook

Less is more when Jonathan Waxman cooks. A pioneer of New American cuisine, he always stays true to his philosophy: make it fresh, keep it simple.

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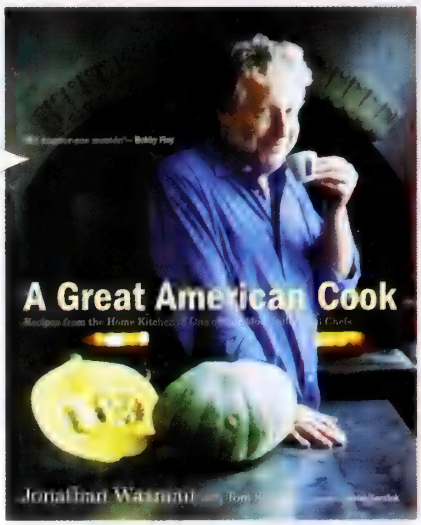
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GRILLED (OR BROILED) CHICKEN

Serves 4

- 1 3½- to 4-pound free-range, corn-fed, or naturally raised chicken
  Kosher salt and freshly ground black pepper
- 2 tablespoons unsalted butter
- 2 tablespoons olive oil (if broiling the chicken)
- 1 tablespoon chopped fresh herbs, such as rosemary, thyme, and parsley—whatever's available

Soak the chicken for 5 minutes in a large bowl filled with warm water to cover, to relax the flesh. Drain and dry the bird thoroughly with paper towels.

Butterfly the chicken by cutting down both sides of the backbone with poultry shears or sharp heavy scissors and removing the backbone (freeze it to use later for stock). Open out the bird, place it skin side up on the cutting board, and press down firmly with the palms of your hands to flatten the bird as much as you can. Pat dry again.

TO GRILL THE CHICKEN

Prepare a fire in a kettle grill, such as a Weber. Fill a chimney starter all the way to the top with hardwood charcoal. Light the chimney as usual. When the coals are white, dump them out and place the grate over the coals. Wait for 10 minutes.

It is important to begin grilling the chicken with the skin side down—if not, the skin will not crisp well. Liberally salt and pepper the chicken and place it skin side down in the middle of the grill. Cover immediately and open the vent holes in the lid. Grill for 3 minutes, then turn the chicken 90 degrees, still skin side down, to create crosshatched grill marks on the skin. Cover the grill again and cook the chicken without moving it for an additional 6 minutes.

Turn the chicken over, cover, and grill until cooked through, about 15 minutes; an instant-read thermometer inserted in the thickest part of the thigh should register 165 degrees. (Or you can move the chicken off the direct heat to cook more slowly and give you time to make accompanying dishes.)

Just before serving, melt the butter in a small skillet and stir in the chopped herbs, along with a little salt and pepper. Quarter the chicken. Place on a plate, drizzle the herb butter over it, and serve right away.

TO BROIL THE CHICKEN

Heat the broiler. Rub the chicken with the olive oil, season well with salt and pepper, and place it skin side up in a shallow baking pan.

Place the pan under the broiler 4 inches from the heat source and cook until the skin is perfectly golden brown, 12 to 15 minutes. Turn the chicken over and cook for 5 minutes. Then turn the chicken skin side up again and cook until the skin is really crisp and an instant-read thermometer inserted in the thickest part of the thigh registers 165°F.

Just before serving, melt the butter in a small skillet and stir in the chopped herbs, along with a little salt and pepper. Quarter the chicken. Place on a platter, drizzle the herb butter over it, and serve right away.



Jonathan Waxman's twice-fried "ultimate French fries." For the recipe, visit housebeautiful.com

Penelope Makes the Chicken and the Fries

The chicken: Jonathan Waxman is a man who is passionate about his charcoal grill, and this chicken probably cooks best on a Weber. I couldn't master it. The idea is to slice a whole bird down its middle and then flatten it, brush with olive oil, and grill till it's done without charring the skin. (That's the part I didn't solve.) Then you quarter the bird. This confused me: Why not quarter first (easier!) and lay those parts on the grill? Which is what I did another night, when I broiled the chicken in my oven broiler. This dish is all about provenance: the better the bird, the better the flavor.

The fries: Well, these are an all-weekend science project, a total pain to make, as Waxman points out. Your passion for fries determines whether all the effort is worth it. The science part is a lot of soaking and chilling to remove the starch from sliced red potatoes. Waxman calls for either peanut or corn oil. I used the former, just because it seemed odder, more interesting. They looked gorgeous, and five of us devoured the pile in less than five minutes. And they were, in fact, very nearly perfect: crunchy-creamy, both rich and light, if that makes sense. My gang liked the peanut aftertaste; I had been marinating in the stuff too long to agree and might try the corn oil next time. Will there be a next time? "You can eat them so much faster than you can make them," my daughter said, gazing sadly at her empty plate. *



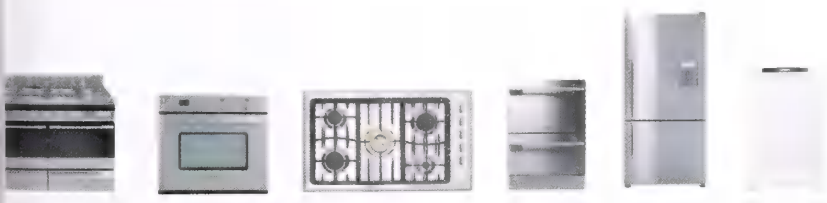
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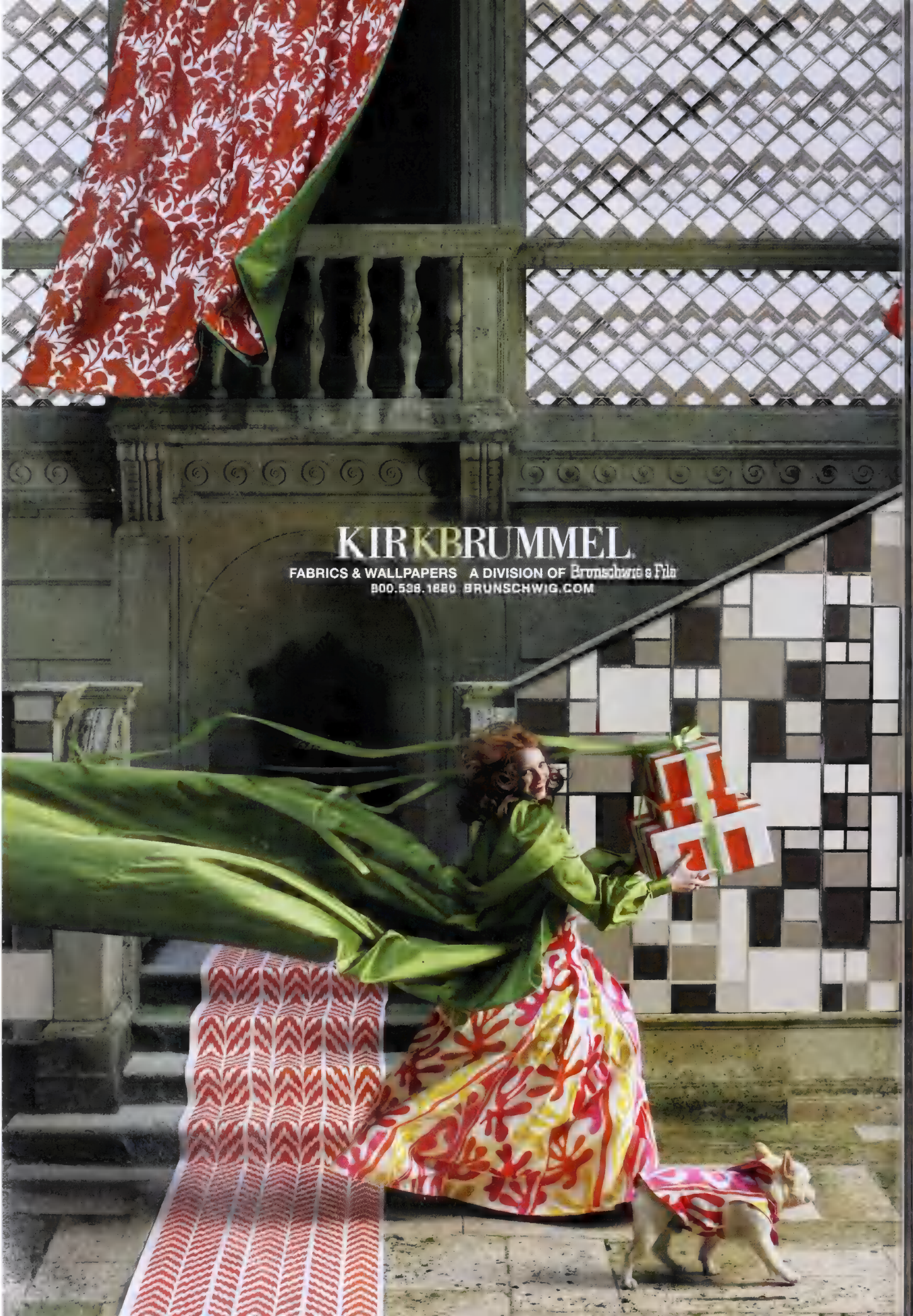
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What's beautiful now? A cozy armchair with an ottoman, a multi-jet shower, a silver car, a bouquet of blowsy old roses, a big stainless professional stove, a huge walk-in closet all to yourself—these were some of the things you said would make you happy during our online survey last summer (all the results, page 68). But there was one message you sent so loud and clear that we decided we had to just jump on it. To the question "What's your favorite decorating style?" nearly two-thirds of you answered "traditional with a twist." We completely understand. So here it is, an entire issue about the style that defines our time. Not too traditional. Not too modern. Just right.

Stephen Drucker, EDITOR IN CHIEF

Interior design by KAY DOUGLASS
Interview by LISA CREGAN
Photographs by SIMON UPTON



It must be Belgium

WARM, SOOTHING, EARTHY, SPIRITUAL — IT'S THE BIGGEST INFLUENCE ON DECORATING IN YEARS

LISA CREGAN: *What an eye-opener. Apparently, there's much more to love about Belgium than chocolates.*

KAY DOUGLASS: For me, Belgium is all about seeing that the most beautiful things are not always the finest. It's okay if things look old and used. And it's okay to keep things very, very, very simple. You know how some people are not comfortable with silence—they have to fill it up with words? The same can be said for a house. Some people think it has to be filled with stuff to be beautiful. It doesn't. That's what I think this style is all about. ››

In the foyer (OPPOSITE), the juxtaposition of an oversize honey-colored antique table and pale walls against dark bluestone floors has a quiet power. Douglass found the table, which often doubles as a buffet for the dining room beyond, in Belgium. Walls, molding, and ceiling are all in Benjamin Moore's Seapearl. The large antique concrete bowl and the hanging lantern are from Douglass's Atlanta store, South of Market.







In the gracious, pared-down living room, an unstained concrete fireplace surround highlights the golden patina of natural wood. White tufted chairs, creamy linen window treatments, and an abaca carpet present a neutral backdrop for red slipcovered wing chairs. A black Yuan Dynasty glazed urn and antique cutting boards are displayed in the simplest manner on a French console.



In the dining room, the unexpected textures of th
wood ceiling and timeworn Belgian dining table
lived-in European romance. Mirrors are custom-
to seem "crusty and old," says Douglass, and cur
are crisp oyster-colored silk from J. Robert Scott. On
the dining room table looks best set for a casual meal
glasses, bowls, and pewter pitcher are from La Cafe



CREGAN: A definable Belgian style—o knew? How did you discover it?

DOUGLASS: I go to Europe three times ear to buy for my antiques stores in anta and Charleston—they're both led South of Market—and one time umbled across the Belgian border m France by accident. I found French ir in Belgium, but very pared down. e wood used in interiors tends to be hter, and interiors have a lot of tex-e. For example, the ceilings in the din-room and kitchen in this house are stained pecky cypress, left natural, way the Belgians would do it. And the stained light wood of the dining room le and the console behind the family m sofa are typical Belgian touches. lls are often paneled to give them y texture, and this family room's rizontal paneling feels very Euro-an to me. My favorite hotel in Belgium s walls paneled with reclaimed wood m old buildings. I love that feeling.

your clients, Teri and Billy Hartman, cifically ask for the Belgian look?

they weren't focused on that, really. ey were focused on making this a com-table family house. They have three rable children.

oes feel like a much-loved family home. o came up with the idea of an antique or for the kitchen bulletin board?

ually, that came about because I'm so pired by the Belgian antiques dealer el Vervoordt. He is a master at tak-old objects and turning them into . He'll cut the top off an old table and will become an amazing fireplace een. He truly has a gift. An example hat kind of repurposing—I love that rd—is the way we used those old doors. e was made into the master bedroom dboard, and the other one we hung a wall in the kitchen. The Hartmans t started sticking things up on it right ay, like sepia photographs from their os to Italy. That makes it even more geous, don't you think?

ere did you find those enormous iron nt fixtures? They make me think of mbling castle keeps and wolfhounds ing by the fire.

ceiling fixtures are mostly antique, l for the most part I found them in Bel-m where they did come out of castles d stately homes. This fine old 1930s se deserved substantial fixtures. I nk of it this way—the wood finishes are strong and light, and the ceiling fixtures are strong and dark. It's about dramatic contrast, and I think that is very Belgian.

And what about those massive stone slabs in the foyer?

Coincidentally, or maybe not so coincidentally, they're Belgian bluestone. We ripped out a black-and-white marble floor and put in those very large-scale stones—maybe 18 inches each. The floor looks like something that might be outside. I love to do that, bring an element of outside in—it's very European.

Tell me about the Belgian color palette, or maybe I should say the lack of one.

It's true that they don't use a lot of color. The focus is on the wonderful, fabulous things in the room. I used neutral linens—many are Belgian linens, which are coarser, more natural. And I used color only to set a mood, not as a statement. Like the way that zinc color in the dining room sets a romantic mood against the mirrors and candles, the room just glows. I like to keep the background simple—and that is so true to Belgian design.

Who's obsessed with slipcovers? You, the Hartmans, or the Belgians?

I use them because I think they add softness and comfort to a room, and slipcovers appeal to Americans' practical side—protection against spills. But in Europe they are usually just covering up Grandma's tattered old chair.

This great kitchen really rounds off the whole European mood.

I'm proud to say we didn't have to do a lot of renovation. The cabinets got new doors, the Sub-Zero got new panels, and we used the pecky cypress ceiling to mask an awkward transition into the breakfast area. One thing you see in a lot of Belgian restaurants is industrial fixtures out of old factories, and I love the mix of industrial with textured light wood finishes. The pendant lamps and metal tile backsplash is meant to look like that, and I think the gray-green of the cabinets looks good against the crisp marble counters. It's all about contrast once again.

Is there something you'll forever take away from your 'Belgian Period'?

Well, I know I will always be inspired when I see a photo of an Axel Vervoordt piece, where he has taken an old discarded thing and transformed it into something beautiful. For the dining room here, I found those planters covered with wonderful moss and I turned them upside down to make platforms for candles in front of the mirrors. That's the kind of thing you see in Belgium. It's magic.

PRODUCED BY DORETTA SPERDUTO
STYLIST TODD MOORE







LEFT: **The kitchen design embodies the Belgian penchant for simplification, with its clean-lined gray-green cabinets and untreated pecky cypress ceiling. Counters are Calcutta Gold marble, and the breakfast area's farm table and Chinese chairs are antiques from South of Market. An old Southern door serves as both picturesque focal point and family photo album.** ABOVE: **The steely severity of industrial materials played against warm wood tones is something Douglass often sees in Belgian interiors. That aesthetic inspired her placement of Circa Lighting's industrial pendant lamps over the kitchen island and her use of metal tiles from the Walker Zanger Metallismo Collection for the backsplashes.**









True to the Belgian stylebook, the family room is comfortable and inviting but without a lot of furniture. Ancient French doors open into a custom media cabinet and provide the room's startling focus. A high-backed sofa is upholstered in linen, and walls are paneled in wide horizontal planking. OPPOSITE, TOP: In the sunroom, stone-brown slipcovered chaises are backlit by rows of windows dressed in Belgian linen. A bright yellow metal antique table provides a handy place for a glass of wine or cup of coffee. OPPOSITE, BOTTOM: At the stairway landing, outdoor-style half shutters dress the windows, as in a European house.

In the master bedroom, an antique door is the headboard, a trick Douglass often uses to add interest while taking up less space in the room. Ivy-patterned pillowcases are custom-made from Galbraith & Paul fabric. The pair of Earl chairs are from South of Market. Walls are Seapearl by Benjamin Moore. OPPOSITE, TOP: **The master bathroom's dark floor tiles, Lagos Azul by Walker Zanger, "has those Belgian grays and browns I am drawn to," says Douglass.** OPPOSITE, BOTTOM: **Antique botanicals on a master bedroom wall are German, "but I found them in Belgium!" she says.**
FOR MORE DETAILS, SEE RESOURCES









TRADITIONAL WITH A *twist*

Belgian Style *step-by-step*

Belgian is the new Swedish (is the new Tuscan is the new French is the new English…). Look closely, it's everywhere. Start with neutral colors that defy description, add some soft upholstered silhouettes in linen, finish with a few bold hand-wrought accessories, and you have the biggest influence on decorating we've seen in years: traditional yet modern, earthy yet luxurious, dramatic, livable, and—here's the secret ingredient—curiously spiritual. Follow these eight steps to the look of the moment.



1



4



5



7









2







3



8

1. the colors

It's all about serenity, and it starts with super-subtle neutrals that tend to have very odd names. CLOCKWISE FROM TOP LEFT: String, Stony Ground, Chemise, Slipper Satin. farrow-ball.com. For more great neutrals, see last month's *House Beautiful*.

2. the fabrics

Linen, linen, and more linen, mostly natural, with an occasional steely blue or shot of dull red. Sometimes a little damask, to dress things up. LEFT TO RIGHT: Slubby Linen in Parchment, calicocorners.com. Ruff in Natural Gray, Rogers & Goffigon: 212-888-3242. Laura Ashley Heavy Linen in Spice, kravet.com.

3. the seating

The sofas are deep, the chair backs are high. So comfortable, you find yourself falling asleep a lot. Include one squiggly wood frame for effect. CLOCKWISE: Lucca Sofa, $14,500 (COM); luccany.com. Slipcovered Chair #5204, $1,033; leeindustries.com. Jefferson Chair, $900; bernhardt.com.

4. the coffee table

It's the one piece you must have: a metal box frame (burnished, black, or rusty—you choose) with a top of weathered boards or dull stone. Brickmaker Coffee Table, $1,450; mecoxgardens.com.

5. the floor

Somewhere you'll want a little stone, to simulate the echo of footsteps in a castle.

6. the lantern

Is there anything more romantic than the flicker of a candle in a big empty hallway? Think *Girl With a Pearl Earring*. Galvanized Interior Lantern #3982-1, $1,870; fourteenthcolonylighting.com.

7. the accessories

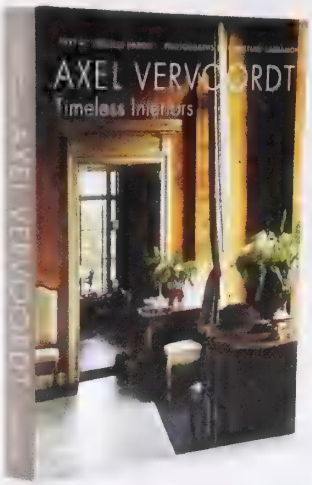
You'll want something woven, something wooden, something ironstone. Add chunky candlesticks with pillars and a little mercury glass for twinkle. Woven log baskets, from $300; william-wayne.com. Mercury Wine Spheres, from $195; bobointriguingobjects.com. Rustic bread boards, $39 each; potterybarn.com. Astier De Villatte Bac Dinner Plate, $65; suefisherking.com. Floor Pillar Holders, from $165; Swallowtail: 415-567-1555.

8. the natural touch

Flowers should be simple and strong: tulips, or even branches. Get lots of firewood: Stack it artfully, or pile it in a huge basket. It's cold in Antwerp.



8





Read more about Belgian Style The bibles are *Axel Vervoordt: Timeless Style* (his Antwerp castle launched the look; published by Flammarion) and *Building With Reclaimed Materials* (Antique Collectors' Club).

PRODUCED BY KENNY GEE



Designer Robert Goodwin painted the upper portions of the hallway that divides the dining room from the living room in Benjamin Moore's Iron Mountain, which he describes as "a brown with a lot of blue in it. There's nobody who comes to this house who doesn't have a favorable reaction to it and want to know what color it is." A stunning 18th-century French pedestal holds an urn that few guess is painted fiberglass.



Interior design by ROBERT GOODWIN
Interview by CHRISTOPHER PETKANAS
Photographs by GRIDLEY + GRAVES

twist

The New *Mix*

PURPLE VELVET, CHINESE PORCELAIN, THE CHAIR OF THE MOMENT (AND NOT A PIECE OF MIDCENTURY MODERN)...THIS MUST BE 2007

CHRISTOPHER PETKANAS: You get high marks for giving this classic 18th-century Pennsylvania farmhouse a traditional yet thoroughly-up-to-date look. How did you do it?

ROBERT GOODWIN: Since the house was added on to only once—soon after it was built in 1755—it was tempting to try to reimagine the past and create a series of period rooms. But I quickly realized that I didn't want one of those frozen, historically correct places with a spinning wheel in one corner and a butter churn in the other. I preferred to include furniture and objects from the house's entire timeline, right up to the present. I was determined that it be realistic and livable, without a single uncomfortable or unusable chair.

So what do I see that's original to the house?

Some of the architectural details, colors, and surfaces. These were filled out with wallpapers, color schemes, flooring, and lighting from successive decorative periods and reflecting technological advances. Oil lamps were converted to electricity for the two bedrooms. There's a very smart Italian halogen lamp in an alcove in the hallway. And candlelight is the only kind of light I have in the dining room.

Can you get through an entire meal without changing the candles in the chandelier?

Somehow their going out seems to coincide with guests nodding off, whether from the wine or the hour—so usually it works out.

How did you arrive at the palette?

The colors are basically earth tones—lots of rich browns and beiges, plus some taupes. Unlike most period houses in the area, mine receives a lot of sunlight and the windows are fairly generous, so I felt the interiors could handle darker colors. Blue and white are the accent colors. Most of the blues were borrowed from the Chinese export porcelain that was so popular in America 200 years ago.

When people think of historical interiors in this country they tend to think of white walls with contrasting door casings, skirting boards, cornices, and wainscoting. The trim and wainscoting are emphasized, not the walls.

Exactly. To give the house a more contemporary feel, I reversed

the formula. The walls usually carry the color, and the trim and wainscoting are white or the same color as the walls.

Your rule held even when you used a wall covering, as you did in the living room.

I'm crazy about that paper. It's this incredible maize-colored vinyl with a brushed texture from Japan.

The wood floors are one of the house's great assets.

They probably date from the 19th century. The planks are as wide as 16 inches. The wood was actually harvested from a walnut grove on the property. I decided not refinish the floors—they have all these great age marks—but to simply hand-wax them and leave them their rich, natural color.

The dining chairs' blue-and-white slipcovers printed with those highly stylized overblown flowers pick up any slack.

That was the idea. Another thing I did to prevent the room from feeling too period was to hang a collection of prints and mezzotints from floor to ceiling. The room has one of those big walk-in Bucks County fireplaces, and it's pretty overwhelming. Arranging the artwork this way helped tame it.

What guides you when choosing a fabric, and how that fabric is treated, for a sofa or chair?

I love fabrics that look traditional but also have something contemporary going on. The one on my pencil-post bed in the master bedroom is a perfect example. It's a slightly iridescent synthetic that has all the wonderful qualities of silk and changes color when it moves. It can be brown, sea blue.... And I like furniture that references the past, but with modern fabric treatments. In the living room there's a pair of reproduction French-style armchairs with gray-painted frames and nailhead trim. The bodies are upholstered in fine-gauge raffia, but the cushions change with the seasons—animal spots and crewelwork in summer, silk velvet and a heavier ribbed raffia in winter. The sofa is a 19th-century Chippendale-style English camelback, but covered in a twenties-inspired leopard pattern.

The ceiling rafters in the master bedroom are as important a design element as anything in the room.

They've never been painted, if you can believe it. I thought about doing the room white, but the contrast with the dark, mellow wood would have been too stark. The latte color I ultimately used has a softening effect on the ceiling.

Yours must be the most glamorous, most sophisticated entrance hall in rural Pennsylvania.

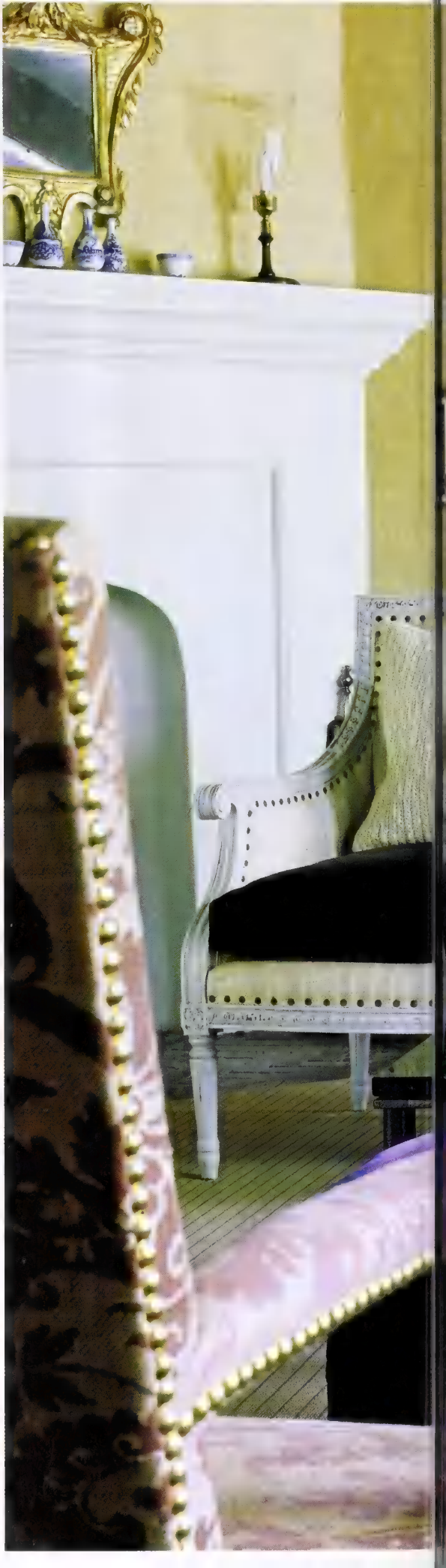
Nearly everything in it is from or associated with the 18th century: the French console, the English mirror, the Chinese porcelain, the crazily carved gilt brackets. The room is surprising and, even I have to admit, a little over the top. But in its eclecticism and blending of cultures it's a room of today.

Given the house's country setting and humble pedigree, no one expects such a dressy front hall. There's even an urn on a neoclassical pedestal in the corridor. What statement are you making?

That this house is not standing still. Like the contemporary paintings in the corridor, the urn and pedestal are part of the timeline. It's all my way of blurring boundaries between traditional and modern points of view.

Is this house typical of what you do for clients?

I guess I would say it's a little less reserved. The look of my house is one they'd gradually work up to. For a client there might not be so many i's dotted, so many t's crossed.





Goodwin chose the Ishikawa textured vinyl wallpaper from Brunschwig & Fils in the living room to help nudge his 1755 house into the 21st century. The arrangement of furniture and upholstering of antique pieces in fresh, contemporary fabrics work toward the same goal. In their cool-weather guise, a pair of raffia-covered Oly Studio armchairs have Pottery Barn back cushions, also in raffia, and seat cushions in Prince Igor silk velvet from Brunschwig & Fils.





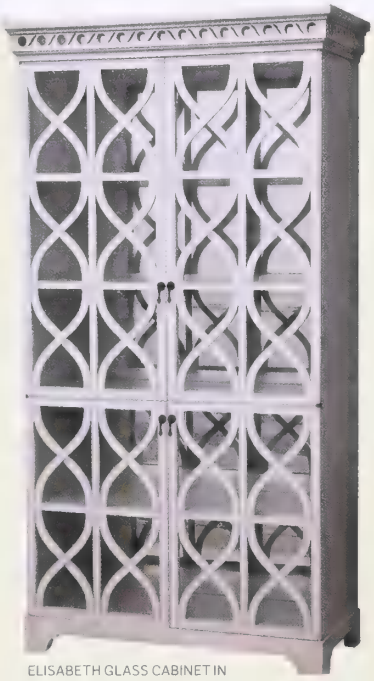
HANNA CHAIR IN ANTIQUED WHITE AND RAFFIA WITH NAILHEAD TRIM DETAIL, 28"W × 28"D × 37"H. $1,725

THE NEW CLASSICS

Oly Studio defines "tradition with a twist." Taking classic-to-formal pieces, making them feel modern and relaxed, is what's turned this homegrown Berkeley company into one of the most influential forces in furniture today. Somehow, their pieces work every which way, to warm up a modern room, to spike a traditional room, like the Hanna chair in this story (left and opposite), an Oly best seller from day one. Here's a selection of our Oly favorites; see more, and find a store near you, at olystudio.com.



ISABELLE SCONCES IN ANTIQUED GOLD AND NON-ANTIQUED MIRROR, 12"W × 5"D × 31"H. $950/PAIR



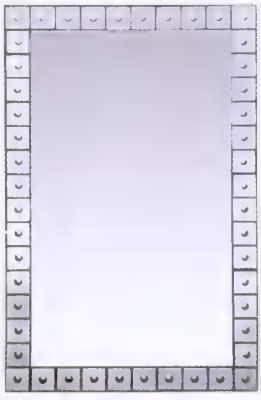
ELISABETH GLASS CABINET IN CHALK WITH SILVER DETAILS, 46.5"W × 20.5"D × 89"H. $4,375



ISA CHANDELIER IN SOLID WOOD WITH TURNED PENDANTS, 38"D × 44"H. $2,600



RESIN TWIG SHELF IN FROST WHITE, 10"W × 7.5"D × 12"H. $475/SET OF 2



ANDRE MIRROR WITH HAND CARVING, 30"W × 47.5"H. $1,875



RESIN GOAT HEAD WITH RUST FINISH, 11.5"W × 14.5"D × 7"H. $217



OSCAR DINING TABLE WITH WOOD VENEER TOP AND CARVED FOOT DETAILS, 54"D × 29.5"H. $3,225



TYLER ARMCHAIR IN DARK BROWN WITH FAUX CROCODILE ESPRESSO LEATHER, 22.5"W × 22"D × 38"H. $1,005



HAND-CARVED SOFIA CONSOLE IN CHALK WITH LIMESTONE TOP, 60"W × 24"D × 30"H. $2,975



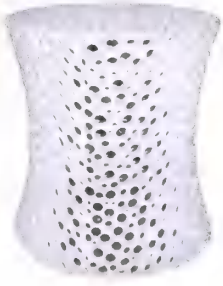
HILARY BENCH IN DARK BROWN (WITH GOLD DETAILS) AND FAUX ZEBRA, 26"W × 16"D × 19"H. $1,455



NATURAL TURNED TEAK BALL, FROM 12" TO 16" DIAMETER. FROM $866



RACHEL CANDLESTICKS IN TURNED SONO WOOD, IN THREE SIZES FROM 5"D × 8"H. FROM $173 FOR A SET OF TWO OF SAME SIZE



MERI SIDE TABLE IN PIERCED WHITE RESIN. 18"D × 20"H. $1,225



Goodwin painted the trim in the entry the same color as the walls. He prefers this modern-looking treatment to the tradition of painting it in a contrasting color. Surrounding the Louis XV console and Queen Anne mirror is a collection of 18th- and 19th-century blanc de chine figures on brackets. OPPOSITE: An antique English dining table is surrounded by chairs slipcovered in Schumacher's Wythe House Border Resist. The chandelier is a custom Goodwin design.









RIGHT: Goodwin honors the house's history in the master bedroom with a canopy bed, but gives it a modern spin with hangings in an iridescent synthetic, Larsen's Cybele, lined with Brunschwig & Fils' Camaldoli Check. The Maroc wool rug from Masland builds on the pattern. Lacquered a blackish tea color, the custom pencil-post bed was copied from one at Winterthur, Henry Francis du Pont's Delaware estate. Bedside lamps are converted antique silver-plated candlesticks. Pottery Barn pillows. TOP: Goodwin placed two 19th-century linnet cages atop an antique English oak chest. "To me, birdcages are like architectural models," he says. "They always incorporate some classic architectural element in miniature—arches, domes, crenellations." ABOVE: Crowning Goodwin's birdcage collection is a Regency design in the form of a castle.

FOR MORE DETAILS, SEE RESOURCES





Interior design by JAMES RADIN
Interview by DONNA PAUL
Photographs by KARYN R. MILLET

traditional with a twist

Blue *and* White *and* Now

A LITTLE LESS BLUE, A LITTLE MORE CREAM, AND A WHOLE NEW FEELING

NNA PAUL: You've designed houses in hit movies by director Nancy Meyers, *ething's Gotta Give* and *The Holiday*. Are a set designer or an interior designer also does sets?

ES RADIN: I'm an interior designer. I igned Nancy's own house, and she ed me to help the production design m with Diane Keaton's house in *Some-g's Gotta Give*. She wanted it to look fessionally decorated, like Diane's racter would have had.

ink everyone who saw the movie fell in e with the house and wanted one just it. My guess is that the owners of this Angeles house did, too.

ll, Nancy's movies are about fantasy. clients did want the same casual, m feeling. They have three girls, ages to six, and they wanted a house that livable. Every room is used, and noth-is too precious.

y did you achieve that fantasy here?

key is to start with the interior archi-ure—cabinetry, moldings, the physi-y immovable part of the whole thing. t of great old houses were very rich vall and ceiling paneling, interest-floors. Even the pantries would have at detailing like beautiful tiles. Get interior architecture right, and then in with comfortable furnishings.

would you describe your style?

ditional, in a light way. I like interiors e calm, restful—that's what under-res my work. I think that's what peo-responded to in the movie. You can imagine yourself in those rooms—you want to be there. That's a lot of the appeal, just being pretty.

You've certainly chosen calm, restful colors for this house.

That restricted sort of palette is conscious. The initial impression is that it's plain, but it's a house that slowly reveals itself to you—so it stays interesting when you live there. There are a lot of subtle variations in textures and colors—mostly blues, whites, beiges—and lots of different patterns in the fabrics, the rugs, the spongeware. That's what saves it from blandness and makes it come to life. Often when people decorate with the blue-and-white look it fails, because it's just blue and white. It's like dressing all in black. It works if there's black patent with black silk with black wool...the subtle variations that I mentioned.

Did the owners' spongeware collection influence your choice of blue and white throughout the house?

This will sound really odd, but I had no idea they had the spongeware until the house was finished. I use blue—especially sky blue—white and beige all the time. It's a color scheme that I've found is very appealing to people.

I see similarities between this kitchen and the kitchen in *Something's Gotta Give*—the room that made us all swoon.

There are some similarities—the sense of it being airy and open with lots of light, and how it really functions as the center of the home, with the large family room being part of it. The clients wanted the look of an old-fashioned country kitchen, so we used old-style lights, bead-board on the ceiling, elaborate crown molding. I've done this kind of kitchen 50 times, and one day I asked myself, 'What is it that makes it work?' And I think it's about the underlying quality—the nickel faucets, the Carrara marble, and so forth. Each thing is so carefully considered. And it's also about the simplicity. It's very controlled, not tchotchked-up. It's what I'd call traditional minimalism—a term I've just made up this minute, by the way.

Traditional minimalism seems to define every room in this house.

The main thing was that they wanted comfortable, easy, usable rooms. Nothing formal. In the living room, we have elegant wood paneling, but an eclectic mix of furnishings—all slightly mismatched—to take away any stuffiness.

The master bedroom has a touch of formality to it, wouldn't you say?

I would. We were after a crisper, dressier effect there. It's a little fancier than anything downstairs because it's more private, so things could be more fragile.

Okay, now the ultimate feminine fantasy—that dressing room!

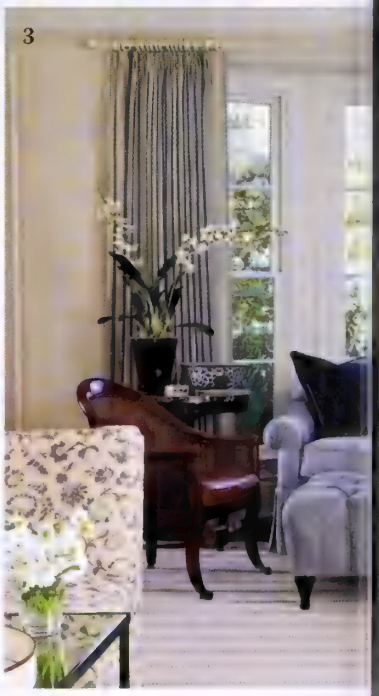
I thought it was a daring move for my client to go with this kind of loftlike space where everything is opened up. But my goal is the same as it is in the movies—to make my clients' dreams come true.

PRODUCED BY
KATHERINE PEARSON AND DAVID M. MURPHY

In the family room of this new L.A. house, Benjamin Moore's Dove White sets off the owners' collection of 19th-century American spongeware. An easy chair, one of a pair, is covered in Morelia in Robins Egg from Raoul. Most of the upholstered furniture in the house was designed by James Radin.

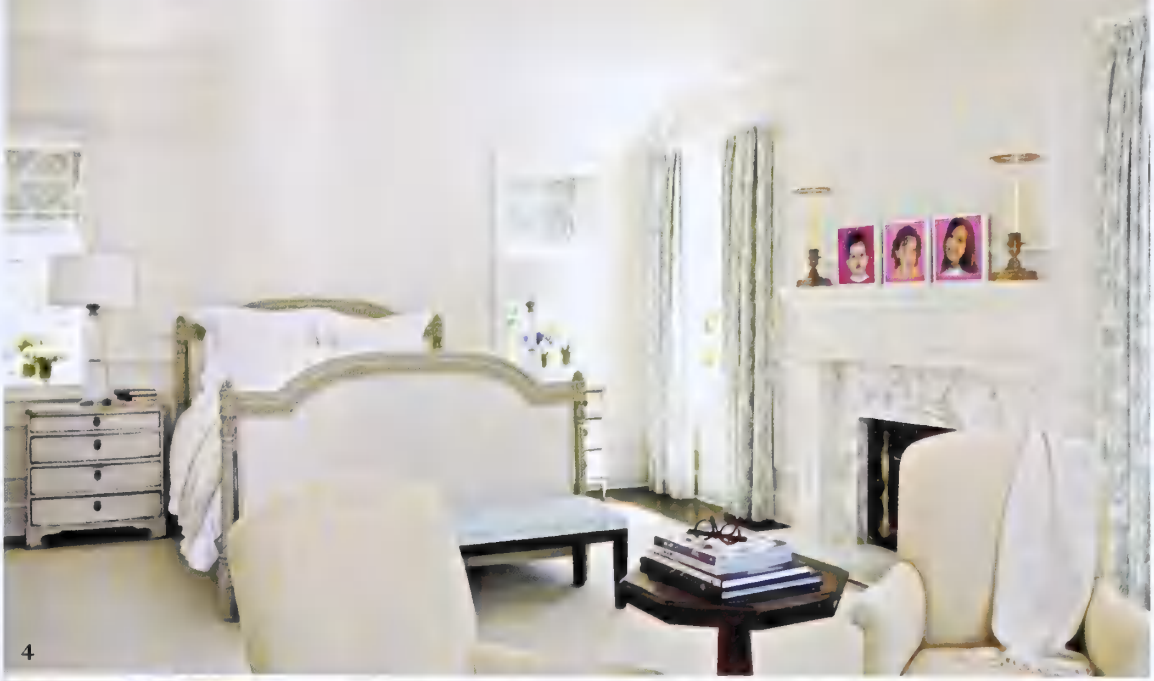






1. The family room is a natural extension of the kitchen. Striped fabric on the breakfast chairs is Buoy in bluebird by Delany & Long. 2. Living room chair from Lee Stanton Antiques; Patterson, Flynn & Martin rug. 3. Radin consciously "mismatched" furnishings in the living room to keep the feeling easygoing and informal. 4. Warm light and an aura of tranquillity define the mood in the master bedroom. Curtains and roman shades are Cowtan & Tout's Sutton in aqua. 5. The large, open dressing room adjoins the bathroom. "It's a bold and unusual move to make it so loftlike," says Radin. "But we had the luxury of space to pull it off—about 500 square feet. The French doors added sparkle and practicality. She can see all her clothes without ever opening a door." The tufted bench is upholstered in Persian linen in blue by Tyler Graphic.





4



5





In traditional houses, kitchens were simply where you cooked. Today, they're where you live. Like Radin's kitchen design in Something's Gotta Give *(see the scene on the TV, upper right), this one opens up to a major living area. Radin chose the black Windsor chairs for contrast—"like a punctuation mark"—in the creamy room, painted White Dove by Benjamin Moore. Tiles, sinks, and faucets are by Waterworks. Stone and wall oven, warming drawer, microwave, and hood are Viking. The hand-planed, slightly distressed floors are stained antique walnut.*

FOR MORE DETAILS, SEE RESOURCES



Interior design by NANCY BOSZHARDT
Interview by CAROL PRISANT
Photographs by JOHN KERNICK

TRADITIONAL WITH A *twist*

Where's *the* Chintz?

HERRINGBONE, CREWEL, KILIM, PLAIDS, PAISLEYS, SCROLLS—
THERE'S NOTHING FORMULAIC ABOUT PATTERN NOW



The living room sofas are covered in the Nobilis fabric Celeste, warmed by a Calvin Klein throw. The durable Kilim ottoman from Bermingham & Co. is a punchy little pull-up that's both footstool and seating. A handsome square oak cocktail table and the paintings of overseale lilies were found at Amy Perlin Antiques. The sporty checked area rug is from Patterson, Flynn & Martin.





Nancy Boszhardt shakes it up: A Persian-style banquette in the main entry hall is upholstered in a large-scale Brunschwig & Fils pattern that's almost folk art. Called Animal Farm Crewel, the rich brown of its bugs and birds is echoed in the old-fashioned striped runner from Patterson, Flynn & Martin—which, in turn, plays off the chocolate herringbone pattern (opposite) painted on the floor. Don't miss all the patterned rugs in the house…and *turn to page 130 to see more traditional rugs with a twist.*



ROL PRISANT: Doesn't this house date from the era when ratoga Springs was a popular spa?

NCY BOSZHARDT: It does. It was built in 1905, close to the nter of the town, and though the architectural style is quite mal, with lots of columns on the exterior, the rooms inside re small and dark.

l me how you've managed to make them look so spacious.

ll, let's start with the living room. My first thought was to ver both sofas in the identical neutral fabric, and then do curtains in a neutral, too, to keep the walls from looking chopped up. But neutrals can be really dull, you know, d because the family uses the house year-round, and not t for the August racing season—and especially because the ather in Saratoga Springs is often so gray—they asked if I uld make it feel happy here. And that's why I added the red le lamp, the red throw, and the hassock, to punch things up. en I found those four paintings—which I *love*—and I was so ited. They're actually studies for a wallpaper pattern that painted on canvas, and they're a little playful because they e touches of gold in them that catch the light. To keep them m looking at all serious, I didn't frame them.

d you've done something pretty unique with the furniture cement, haven't you?

ll, there were so many windows in this house that in the liv- room, I had to put both sofas in front hem. And for the same reason—plus fact that the windows are of various es—I did that elsewhere, too. The fur- ure placement in the master bedroom s especially tricky. But I was lucky ough to find a really beautiful antique tal bed that seemed to want to be wn off by being placed right in front he window!

've made some clever furniture choices several of the rooms.

family *really* didn't want things to feel id, and they particularly wanted the house to be comfort- e for their grandchildren, so for the entrance hall, I found azy Persian-style bench and put that very scaled-up crewel it. I knew that little kids would love being able to pick out the birds and animals in the pattern, not to mention the t that it also cut the seriousness of the newly painted her- gbone floor. I always think there should be an easy juxta- ition between taking yourself too seriously and having a le formality.

at made you decide to paint a pattern on the floor?

wood floors on the ground floor of the house are really ty—they're maple. I over-painted some of them completely, stly in brown, but I'd seen and liked this type of decorative ringbone treatment (usually in two woods, though, not in nt) in other turn-of-the-century houses.

derstand the family is involved with the Saratoga racing com- nity. Was it a struggle not to do too many horsey things?

as something I tried to be really careful about, because I aware of what a cliché that would be. So while I didn't do the obvious things—like putting horse-print fabrics on the furniture—I did do a *little* bit. The woven tops of the French bistro stools in the kitchen are the family racing colors, for instance, and that's pretty subtle. But then there's the lantern in the main stair hall. The space needed something antique, but something also light and playful. The scale had to be right, too. Then I came across that bronze and glass Italian hall lantern. Not only was it exactly the right size, it had tiny horse's heads on it. I couldn't believe my luck! Well, hey, we *are* in the Adirondacks; though again, I tried to keep it to a minimum. I used horn handles on the backs of the wing chairs in the dining room, for instance, and there's the handsome horn hat rack in the entry hall that I found at auction. In the carriage house "bunk" room, I just decided that we *had* to do those log beds with their Hudson Bay blankets.

I love what you've done with the box springs—upholstering them! That's traditional with a real twist.

Even though the house is vintage, I didn't think bed skirts were right, so I exposed the box springs on every bed in every room and upholstered each one in an eye-catching pattern.

And I'm really curious about that ceiling in the kitchen, too. It *looks* old, but is it?

This family likes coziness, and although the kitchen isn't big, it has a 10-foot-tall ceiling. I thought it would be cozier if I gave it a *strong* ceiling, one that would minimize its verticality. Because I didn't want to use the bead board that's in the rest of the house, I left the boards open in between, so you could tell it was wood. Finally, I added those old-fashioned fixtures.

I have to say, I've seldom seen a dining room that looked so much like a men's club.

There's no question that with one woman and six men—young and old—this house is sort of oriented toward the guys. But it may also be because of the bookshelves and the wing chairs—and probably the window seat. I love those wing chairs. I put a coarse linen print on them in a large-scale pattern because they seemed to me to need a really strong fabric. Then I added the small horn handles to the backs so the men could pull them away from the table.

The master bedroom, with its flowery headboard and sprigged wallpaper, seems just a little frillier.

Just a little, since this was the wife's moment! But that room was a problem, because the windows were all different sizes. I finally got around it by adding a high wainscot to bring the room together. The colors may be muted, but the room has a lovely light feeling.

I've noticed that you like to do unexpected things with scale—that giant print on the armchair in the attic guest room, the broad stripe on the bed, the smallish chair at the desk on the side porch.

You know, most clients are afraid of scale, preferring to overload their rooms with lots of little things. I don't know why—but I hope that's why they need decorators!

PRODUCED BY SENGA MORTIMER

The antique mahogany dining table, which opens to seat 12, is encircled by wing chairs, designed by Nancy Boszhardt, with unusually decorative spiral legs. The chairs are covered in a Rose Tarlow linen, Medici in Sienna on Wheat. Bookcases were added all around the multifunctional dining room to make it inviting. The owners can watch TV on a flat screen tucked into one of the shelves or sit on the window seats and read. Plaid pillows are Thistle in Wickwar from Rogers & Goffigon. Chandelier is from Bermingham & Co.











1. Boszhardt put horn handles on the dining room wing chairs so that they could be pulled out easily. 2. The antique mahogany table is set for lunch. 3. A corner of the dining room, made for reading. 4. A portico connects the new screened porch to the new carriage house. 5. The zinc top of the trestle table, from Avant Garden, is actually the reverse of an old advertising sign. 6. The portico leads to a garage on the ground floor of the carriage house. 7. In a corner of the living room, a wing chair cozies up to bookshelves. The owners wanted the room to be relaxed, but still formal enough for entertaining. 8. The main stair hall features a delicate lantern from Amy Perlin. OPPOSITE: With its 1930s hanging fixtures from Remains Lighting, the kitchen looks older than it is. A Shaw's Original Apron sink and Rohl faucets add to the effect, as does a "vintage" toaster from Williams-Sonoma.



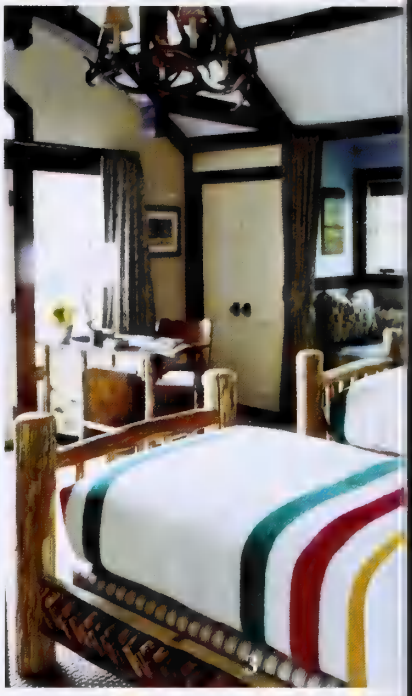






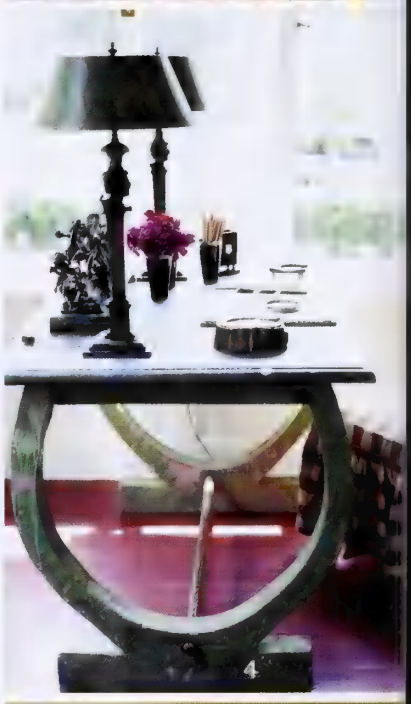






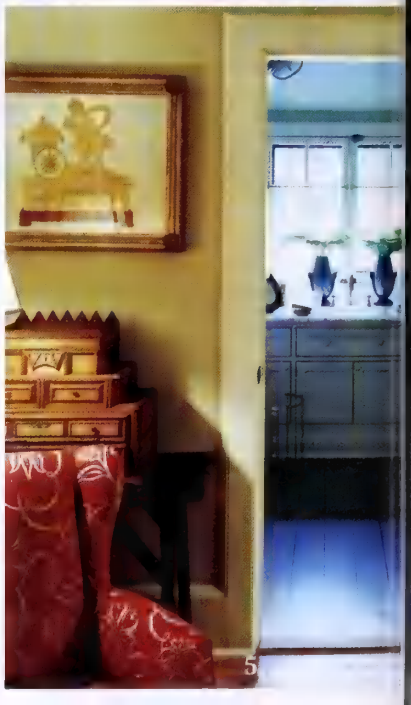


1. In a guest room, a painted provincial chair from Vidal's Antiques. 2. An oil portrait between windows in the master bedroom. 3. For the carriage house, log pole pine beds were crafted by Wilde Wood Furniture in Wyoming. 4. The antique concrete and marble desk on the glassed and screened side porch is all-weather. 5. A "baby" wing chair in the hall outside the attic bathroom. 6. A vintage horseshoe-shaped mirror. 7. In an attic bedroom, captain's beds help solve storage problems. 8. A 1950s Mercedes Benz parked in the carriage house, where stamped concrete panels look like cobblestones. OPPOSITE: The centerpiece of the master bedroom is the spectacular 1920s Italian wrought-iron headboard. Wallpaper is Willowherb in Leaf Green by Cowtan & Tout. Coverlet is Angelina embroidered paisley in Wheat by Donghia. Bench upholstered in Moriyama in Cognac by Lee Jofa's Groundworks.







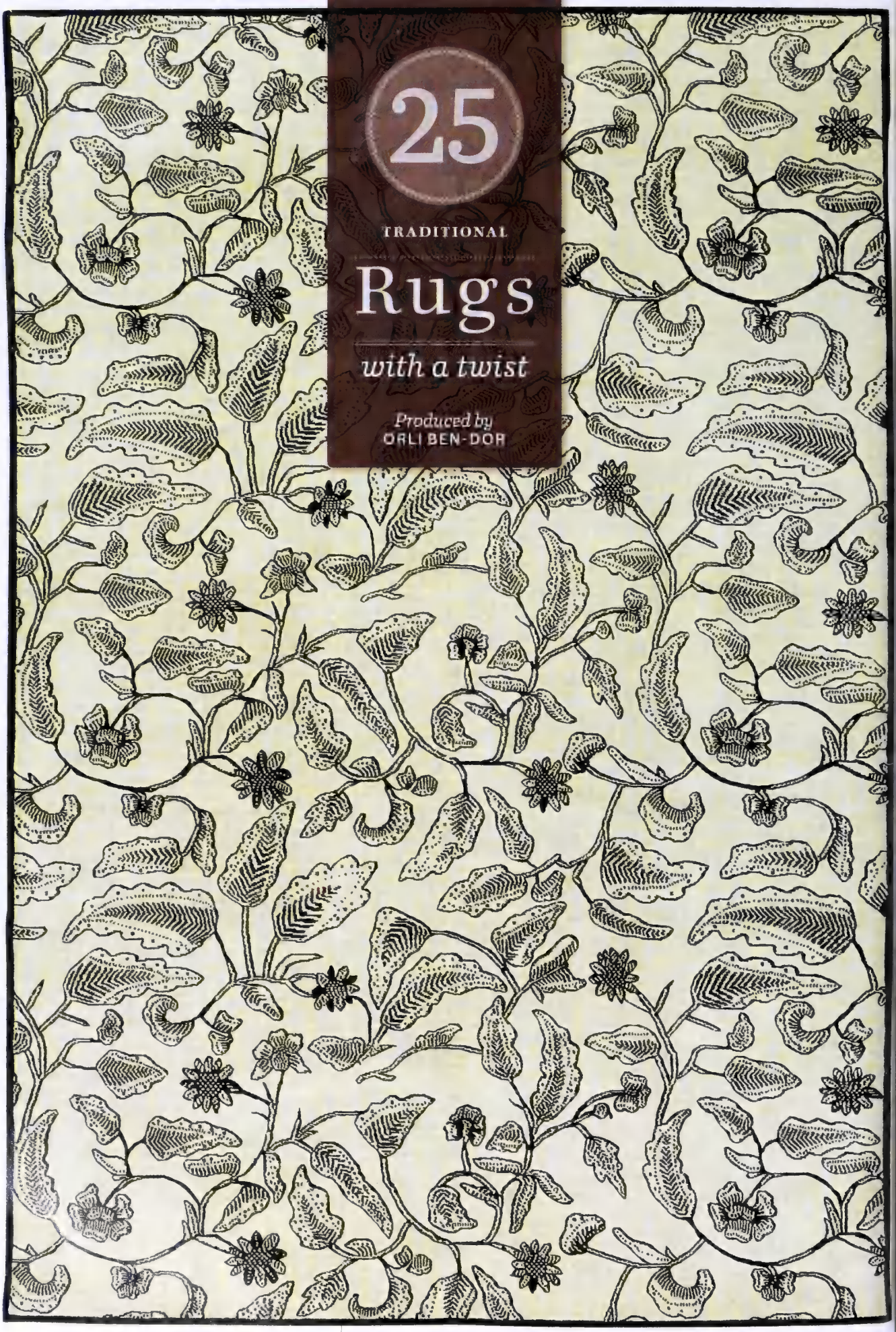








On the side porch, a highly creative upholstery combination in the owner's desk chair. Bronze sculpture from The Incurable Collector. OPPOSITE: In the carriage house guest room, a Zoffany wallpaper plays off a handwoven rug from Marc Phillips. Bed covered in a Holland & Sherry ticking. The print and needlepoint chair fabric is Tamarind by Travers. FOR MORE DETAILS, SEE RESOURCES.



25 TRADITIONAL Rugs *with a twist*

Produced by ORLI BEN-DOR

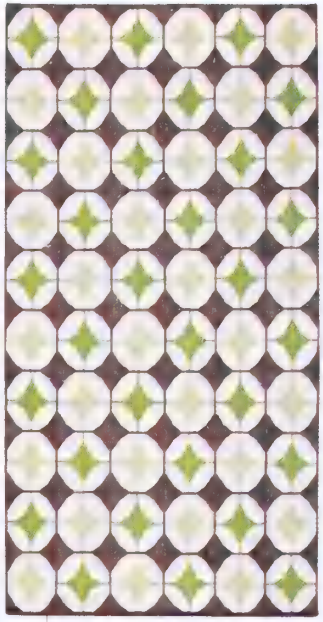
1 BATIK BY THOMAS O'BRIEN, HAND-KNOTTED CUT PILE WOOL AND SILK, 8' × 10', $6,000 SAFAVIEH. 212-683-8399, SAFAVIEH.COM.



MELODY IN APRICOT BY BARBARA BARRY, HAND-KNOTTED WOOL AND SILK. 8′ × 10′, TO THE TRADE. TUFENKIAN ARTISAN CARPETS; 800-475-4788; TUFENKIANCARPETS.COM.



3 TIKI GARDEN BY GENE MEYER, HIMALAYAN WOOL IN HAND-MADE CUT AND LOOPED PILE. 8′ × 10′, $4,125. NIBA RUGS; 305-573-1939; NIBAHOME.COM.



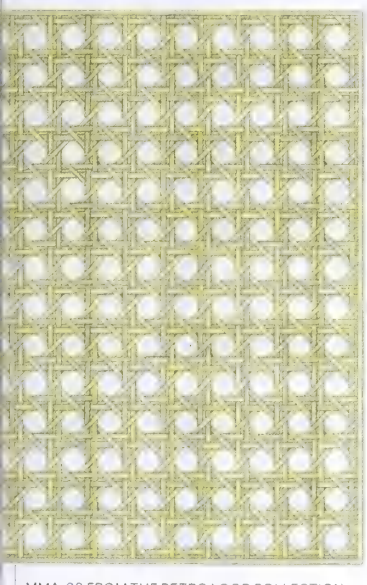
4 ALHAMBRA IN GRASS, SILK FLAT-WEAVE DHURRIE, 6′ × 9′, $4,320. VANDERHURD; 212-213-6541; VANDERHURDSTUDIO.COM.



5 CONSTELLATION BY LAURA KIRAR, HAND-KNOTTED TIBETAN WOOL AND CHINESE SILK, 8′ × 10′, $7,825. VILLA DESIGNS; 800-592-2537; VILLADESIGNSFORBAKER.COM.



6 TARTAIN PLAID, HAND-TUFTED NEW ZEALAND WOOL, 8′ × 10′, $1,120. BARCLAY BUTERA HOME; 323-634-0200; BARCLAYBUTERAHOME.COM.



MMA-02 FROM THE RETRO LOOP COLLECTION, HAND-KNOTTED MIXED LOOP FLAT-WEAVE NEW ZEALAND WOOL, 8′ × 10′, TO THE TRADE. JD STARON; 203-351-1130; JDSTARON.COM.



8 SECOND HAND ROSE, HAND-KNOTTED WOOL AND SILK, 8′×10′, $7,795. THE RUG COMPANY; 323-653-0303; THERUGCOMPANY.INFO.



9 HEDDA IN GREEN/OFF-WHITE, HAND-TUFTED PURE NEW WOOL, 4′7″ × 6′7″, $179. IKEA; 877-345-4532; IKEA.COM.



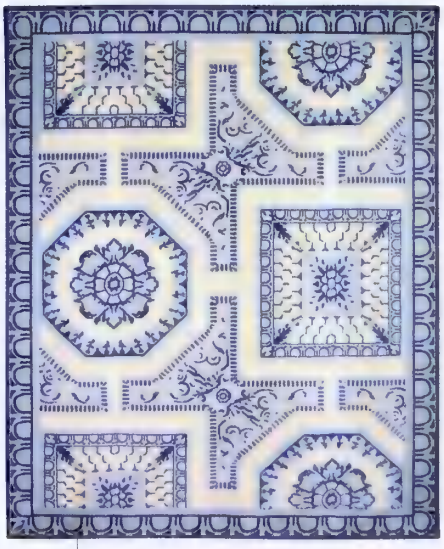
10 IKAT IN BLUE BY KATHRYN M. IRELAND, HAND-KNOTTED HIMALAYAN WOOL WITH COTTON FOUNDATION, 8′ × 10′, $7,200. ELSON & COMPANY: 800-944-2858; ELSONCOMPANY.COM.



11 SUPERNOVA IN CAPE COD, BRAIDED COTTON, 8′ × 10′, $1,399. HOMESPICE DECOR: 866-934-4224; HOMESPICEDECOR.COM.



12 SCROLL IN PEWTER, HAND-KNOTTED WOOL WITH SILK PATTERN, 8′ × 10′, $3,650. WILLIAM SONOMA HOME: 888-922-4110; WSHOME.CO



13 MR. DACERY FROM THE STARK MODERN SIGNATURE COLLECTION, HAND-TUFTED WOOL, CUSTOM SIZES ONLY, TO THE TRADE. STARK: 212-752-9000; STARKCARPET.COM.



14 SIMDU IN COBALT FROM THE KYOTO COLLECTION, HAND-CARDED, HAND-SPUN, HAND-KNOTTED HIMALAYAN WOOL, 8′ × 10′, $10,160. ODEGARD: 800-670-8836; ODEGARDINC.COM.



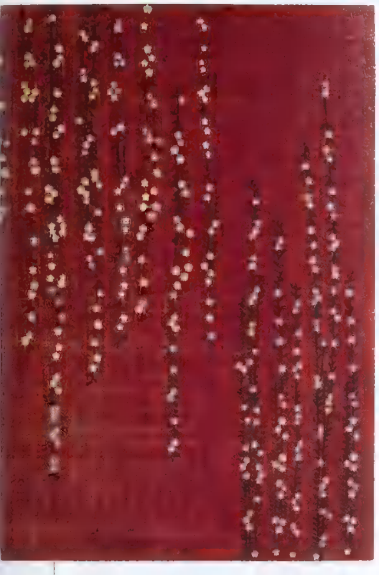
15 FLOCK IN DOVE/CREAM, NEW ZEALAND WOOL FLAT-WEAVE DHURRIE, 8′ × 11′, $814. THOMAS PAUL THROUGH PILLOWSANDTHROWS.COM. PILLOWSANDTHROWS.COM.



16 JAKARTA BATIK IN ROBIN'S EGG BLUE, MACHINE-WOVEN WOOL, 8′ × 10′, $1,599. KARASTAN: 800-234-1120; KARASTAN.COM.



17 DUPONT BY KERRY JOYCE, HAND-KNOTTED W AND SILK, 8′ × 10′, $9,600. MANSOUR MODER 310-652-1121; MANSOURMODERN.COM.



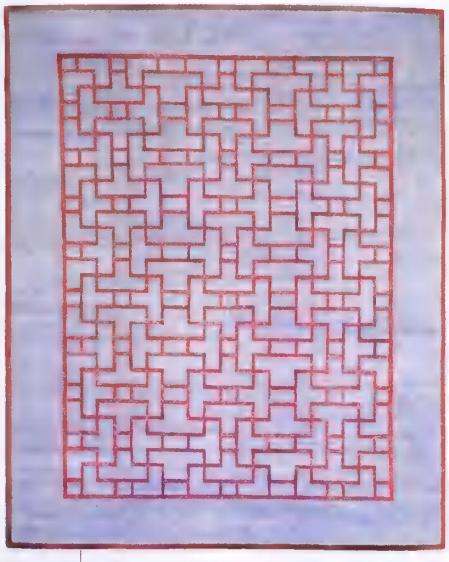
18 RADIANT IMPRESSIONS BY LIZ CLAIBORNE HOME, FACE TO FACE MACHINE-WOVEN NEW ZEALAND WOOL, 7′9″ × 10′10″, $1,199. NOURISON: 800-223-1110; NOURISON.COM



19 TATTOO, HAND-TUFTED AND CLIPPED NEW ZEALAND WOOL AND COTTON, 5′6″ × 8′, $1,850. G.T. DESIGN THROUGH SUITE NEW YORK: 212-421-3300; SUITENY.COM.



20 POPPIES IN CLARET, HAND-KNOTTED, HAND-SPUN, HAND-CARDED WOOL. 8′ × 10′, $6,600. MICHAELIAN & KOHLBERG: 908-522-1004; MICHAELIAN.COM.



21 CAPE TOWN BY JEAN LARETTE, HAND-WOVEN WOOL FIELD WITH SILK PATTERN, 8′ × 10′, $12,000. MEDALLIAN RUG GALLERY: 800-300-7847; THECITYCOLLECTION.NET.



22 MARILYN III, HAND-TUFTED WOOL AND DULL SILK. 8′ × 10′, TO THE TRADE. TAI PING CARPETS: 212-979-2233; TAIPINGCARPETS.COM.



23 SUZI TIBETAN CARPET IN CORAL, HAND-KNOTTED WOOL PILE, 8′×10′, $8,000. MADELINE WEINRIB: 212-473-3000, EXT. 780; MADELINEWEINRIB.COM.



24 CROCODILE, HAND-KNOTTED DOUBLE PILE ALPACA, 8′×10′, $8,570. ROSEMARY HALLGARTEN: 415-456-2588; ROSEMARYHALLGARTEN.COM.



25 MANOR, HAND-KNOTTED TIBETAN WOOL, 8′ ×10′, $7,600. GEBA THROUGH CHARME RUSTIQUE: 973-895-4104; CHARMERUSTIQUE.COM.

Interior design by JOE NYE
Interview by MIMI READ
Photographs by JONN COOLIDGE

TRADITIONAL WITH A twist

Turning up the Volume

THE FURNITURE MAY BE CLASSIC, BUT THESE COLORS COULD ONLY BE NOW

MIMI READ: This Los Angeles condo makes me think of a classic old movie that's been colorized—it has a great mix of stylish traditional and vintage elements, but everything has been keyed in these startling saturated colors. How did you come up with the bold palette?

JOE NYE: My client, Courtney Haas, is young—just a little over 30, and full of personality. She's truly a fashionista. She should be in fashion even though she's in law. This is the first house she's ever done. I wanted to pick out something that wasn't old and dowdy. She owned a piece of porcelain that was bright turquoise and she said, 'I really love this color, can it be the catalyst?' One thing led to another and we came up with turquoise and raspberry pink, a combination we both love.

What did she want it to look like?

We both made a conscious effort not to make this look like a hip young L.A. person's apartment, with wall-to-wall midcentury furniture, shag rugs, and retro modern accents. We wanted to make it fresh, fun, and funky, with lots of humor and even a teeny-tiny bit campy. And not necessarily looking like this 30-year-old woman had gone out and hired a fancy decorator.

In general, how do you avoid the fancy decorator look? How do you get a polished house, but with an idiosyncratic, freer, unserious feeling like this one has?

My mantra is mixing humble with grand. If everything in a house is at the same level of taste and importance, it comes off looking like an upper-middle-class tract house. This job was really done on a budget. Her mother and father had given her some fine antiques, like a French Directoire daybed and a painted chinoiserie cabinet. But there's also stuff from flea markets and Crate & Barrel. There's pedigree going on with no pedigree. We did spend a lot on beautiful fabrics.

Which pieces were absolute steals?

We shopped in all kinds of places, high and low! In the entry, you wouldn't really know that the starburst mirror hanging over the chinoiserie cabinet came from a flea market and cost ten bucks. That incredible bright painting of a face next to it—I think that cost $100. The chandelier over the dining table was bought at one of those antiques stores here that stay open 24 hours. It cost $600.

When you're putting together a room, how do you determine which things you need to spend money on and which things you can get away with using the less expensive catalog item or flea market flourish?

The cocoa-brown sitting room is her office and it doubles as a guest room. It has a Crate & Barrel sleeper sofa with animal-print silk pillows from Hollyhock. Those two pillows cost more than the sofa. I think the big predictable things like fully upholstered furniture are a bit easier to fake because they recede in a room. It's the accessories that you put on them that have to be fabulous.

Any other strokes of ingenuity?

The wallpaper in the powder room was an idea I stole from the decorator Stev Gambrel—he had done that same thi with a book called *Albertus Seba's Cabi of Natural Curiosities,* where he took book apart and used the plates to pa a wall. Because my client is such a fash girl and we had a sad second bathroom make pretty, I bought that Taschen bo called *The Complete Costume History* a I had my brilliant master wallpaperer it up. We figured out the arrangemen the plates on the floor first. I think it lo as good as an $1,800 roll of de Gourna

Yet this house has a number of elega antiques and a strong sensibility hold it together. It's more than just fun.

It has anchors—serious wood pieces were able to bring in, such as a beauti Italian demilune commode in the livi room and the painted chinoiserie cabi in the entry. In her very feminine be room, I used a beautiful 1920s copy Louis XVI settee and we put a pretty se ous Scalamandré raspberry silk dama on there. I wanted to make the room gi without being silly.

What are you happiest with about the w things turned out?

The end result looks like my client, i true translation of her taste and styl promise you, she doesn't have one frie who lives in a place that looks like th Some people might say, 'good for the but it's got a singular, specific, perso frame of reference. Integrity, personali and idiosyncrasy will always be stylis

PRODUCED BY KATHERINE PEARSON

OPPOSITE: The entry sets the mood of the house, mixing antiques and flea market finds in an ebullient color scheme—turquoise and raspberry. A 19th-century Chinese chest acts as a beautiful pedestal for treasures, including a Chinese lamp and an anonymous painting.





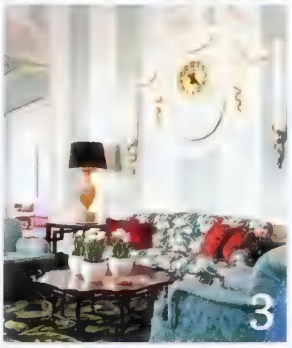
Great decorators know that no matter how classic the furniture, color can make it feel modern. Glamorous and a touch retro, the living room is evocative of such resorts as Palm Beach and La Jolla with its turquoise and raspberry palette. Curtain fabric is Scalamandré's Samba Stripe. The French Directoire daybed from Haas's family is covered Danby Aqua cotton by Robert Allen and is welted in Lee Jofa's Crescendo Suede in rosetta; its fuchsia and white pillows are Pali Garance, an iconic Manuel Canovas print. The turquoise chairs flanking the sofa are from Downtown; 1950s bar table is from Nick Metropolis; zebra stool is from Ames Ingham; pink and white Dhurrie rug is from Nathan Turner.

HERE'S THE *twist*

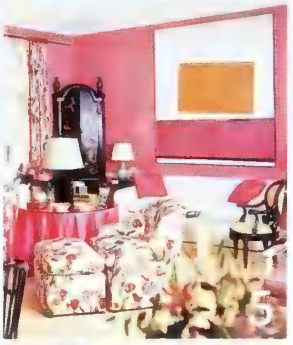


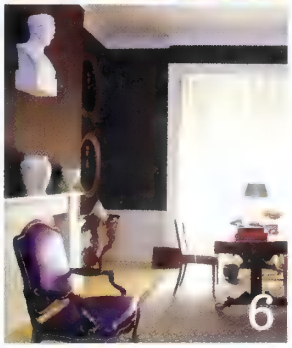












SIX TRADITIONALISTS WHO SHOOK UP COLOR

1. **Elsie de Wolfe**
She undid Victorian style by painting antiques white, using floral chintzes, and reviving stripes. All still good ideas.

2. **Rose Cumming**
Her colors were dazzling, her combinations psychedelic. (A silver lamé bed!) Dessin Fournir still makes her fabrics.

3. **Dorothy Draper**
She liked everything big, bright, and cheerful—like her. Carleton Varney carries on her colorful tradition with Carleton V fabrics.

4. **Madeleine Castaing**
The French *antiquaire* was famous for the most ravishing blues. She would have liked Farrow & Ball's Pitch Blue.

5. **Billy Baldwin**
Mr. Clean introduced white whites and clear colors, like this Sixties pink. Look for his classic books on eBay.

6. **David Hicks**
When we think of Hicks, we think of brown, like Benjamin Moore Shenandoah Taupe in Nye's room on page 139.





THIS PAGE: The cocoa-brown color of the study is a dramatic departure from the rest of the house. Nye wanted to give his client one masculine, subdued room for a change of pace. Walls are painted Benjamin Moore's Shenandoah Taupe. OPPOSITE: Two kinds of chairs cluster around the dining table—Regency-style end chairs and 18th-century Italian painted chairs. The curvy hurricanes are from Charlotte Moss.





FOR MORE OF THIS HOUSE VISIT
HOUSEBEAUTIFUL.COM

KITCHEN OF THE MONTH

BRIDGEHAMPTON, NY

It's easy to live in designer Eldon Wong's kitchen because it blends so seamlessly with the family room

Interview by
CHRISTINE PITTEL

Photography by
JOSHUA McHUGH

Produced by
SAMANTHA EMMERLI



A stainless-steel Sub-Zero 600R and a Bosch dishwasher are practically the only visible appliances in this kitchen, furnished with wicker chairs from Restoration Hardware, a vintage settee, and a coffee table from Pier 1. Harry Bertoia barstools from Knoll pull up to an island made from vintage drafting tables.



CHRISTINE PITTEL: For a moment, I thought we were in the living room. I almost missed the kitchen. Did you design it to disappear?

ELDON WONG: I wanted an all-purpose room rather than a traditional kitchen. As soon as you walk into my house, you see the kitchen from the entryway. So I wanted it to look more like a family room. The idea was, let's make this a multifunctional space that we can use 24/7. It's all about being with friends, cooking, gabbing, watching TV.

The lamps add warmth and make the counter look more like a console. But the fridge gives it away.

I could have masked it with a wood front, but then you would have had to look around for the refrigerator, which drives me crazy. I wanted to play down the appliances, not hide them completely. I could have gone with flat buttons to make the cooktop less visible, but I prefer knobs.

The dark wood makes the cabinets look more like furniture, and then you hardly notice them because they blur into the background, like the dark floor.

I wanted the cabinets to disappear. They're made of maple veneer stained almost black to look like wenge wood. Then I put Carrara marble on top. It's simple, inexpensive, and it reminds me of those candy shops where they knead fudge. I like the contrast of dark and light in the room.

What is that island made of?

Two old steel drafting tables. They were the right size and the right height. I took off the tilting wooden tops and wondered what should replace them. More marble? No, that would be too overpowering. Then it dawned on me, why not glass? It's frosted on the underside, which makes it look like ice. Now the tables kind of float.

How careful do you have to be about that glass?

It's hard to scratch it, but if you do manage to destroy it, it can always be replaced. And nothing stains it, not even red wine. Friends can sit down with a drink and I can put them to work, chopping and nibbling. After they're gone, I just wipe it down with Windex.

Any secrets behind those cabinet doors?

All the lower cabinets are actually drawers. When you pull one out, you can see everything inside—much better than squatting down and reaching way back into a cabinet. I believe in practicality. Dishes should be stored near the dishwasher, so you don't have to walk across the room. As for aesthetics, I like to limit myself to just a few materials and keep the focus on the people and the food. >>



GET THE LOOK...

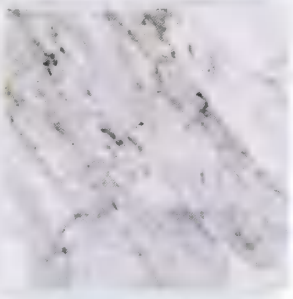
Custom cabinetry from Bella Display: 646-729-5888.

Carrara marble from SMC Stone: 718-599-2999.

Frosted glass from East Side Glass: 212-674-8355.

CK 260 cooktop and EB 877 ovens from Gaggenau: 877-442-4436.

Cabinet hardware from Home Depot: 800-553-3199.



ABOVE: A vintage chin cabinet is almost as dark as the oak floor stained with 65% Jacobean and 35% Ebony by Minwax. LEFT: Subtle color and simple materials. Benjamin Moore's Sto White 2120-70 on walls, Carrara marbl frosted glass. >>


rnt-on food on your glass-top stove?
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ABOVE: A pair of architect's drafting tables, found at a thrift store and modified with glass on top, now serve as an island. The vintage cake plates and Carrara marble accessories are from Eldon Wong and Kevin Flanigan's personal collection.

RIGHT ABOVE: Twin Gaggenau ovens open like French doors so it's easy to access both at the same time without a door in between. RIGHT BELOW: As you walk into the house and look left, you first see the dining room, then the kitchen. A collection of antique candlesticks and a vintage leather stool furnish the entryway.

FOR MORE DETAILS, SEE RESOURCES

FOR MORE IDEAS VIS
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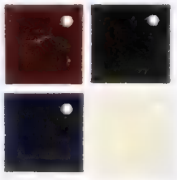
Produced by SAMANTHA EMMERLING



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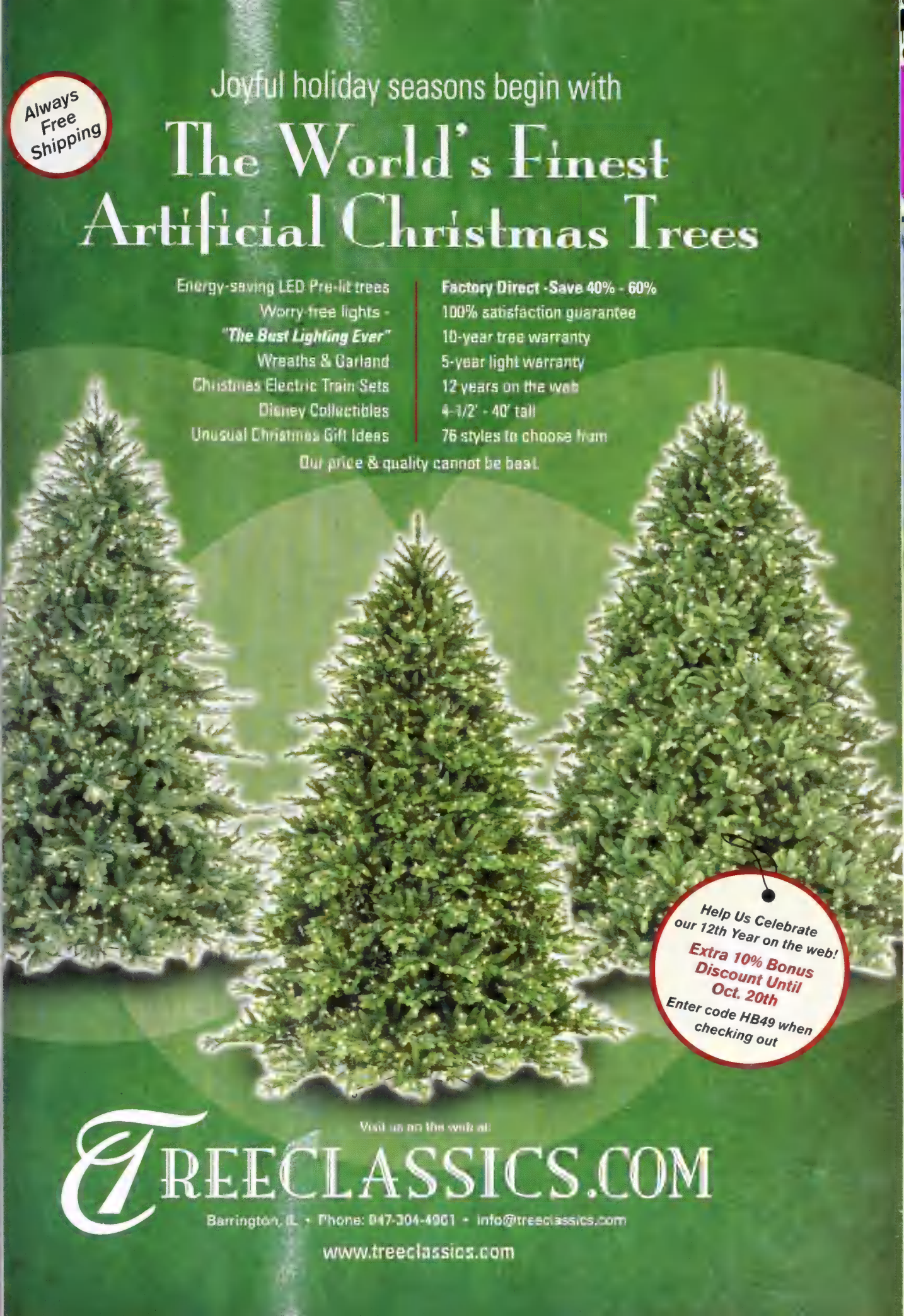
1. Indian black salt is the secret ingredient in chutn Fumée de Sel is smoked in the oak barrels that age fi Chardonnay. Taste amazin salts from Bali, Hawaii, the Himalayas in the **Artisan Salt Sampler**, 24 flavors, $165. **RED ENVELOPE**: 877-733-3683; redenvelope.co

2. The first patented three way faucet, with a built-in filter, delivers hot, cold, or filtered water all out of the same tap. Perrin & Row Country **TriFlow 2-Leve Kitchen Faucet** (shown in polished chrome with sic spray) from $1,369. **ROHL**: 800-777-9762; rohlhome.c

3. Now Aga, famed for its classic cooker, makes a six burner range and a full-size refrigerator to match. The **Legacy suite** includes: fr right, refrigerator, $3,995; dual-fuel range, $5,575; ho $2,325; and a dishwasher panel, $445; in brick, black cream, cobalt, and white (shown). **AGA RANGES**: 866-424-2487; aga-ranges.cor

4. Kaiser's **La Forme Perfect Bundform Pan** combines steel, which distributes heat evenly, with a nonstick silicone interior for effortless cleanup. $50. **BROADWAY PANHANDLER**: 866-266-59 broadwaypanhandler.com

5. Muddy paws or spills at the sink won't harm indoo outdoor **Rain or Shine Rugs**, made of a machine washable synthetic that lo (and feels) like cotton. Sma throws to room-size, $34 $495. **DASH & ALBERT RUG COMPANY**: 800-442-8157; dashandalbert.com.


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ASK THE DOG SHRINK

KATHY SANTO

Before you romanticize life with that adorable-looking puppy, get to know him: His personality might not match his looks… Dogs are as individual as people.

Photograph by CHRIS GBUR

"I want to adopt a dog from the shelter. What's the most important quality to look for?"



Trainer and behaviori Kathy Santo is the author of *Kathy Santo Dog Sense* (Knopf). Send questions to Kathyforhb@hearst.c or visit our Web site (housebeautiful.com)

Temperament, which isn't always an easy thing to see. So my first advice would be to ask an adoption counselor at the shelter to help you to assess the dogs you're considering. Ultimately, especially for families with children, what you're looking for is a friendly, happy dog who can't get enough of you petting him or her.

One way to get a sense of a dog's personality is to see whether the dog makes friendly eye contact with you. That's a big plus. It means the dog can be less likely to have aggression issues. If a dog *asks* you for physical contact he's more likely to be okay when you handle him in ways he wishes you wouldn't (ear cleaning, nail clipping, etc.) than a dog who doesn't enjoy physical interaction.

Also, remember that temperament is genetic! As with people, they are who they are. Your mom probably had this talk with you at some point when you were dating someone you were incompatible with. The old expression "You can't ask a tiger to change his stripes" comes to mind.

It's important to remember this during your dog search. If your dream dog is a snuggle bug, but the adoption counselor told you the puppy you want is independent—likes to play by himself, thinks a squeaky toy is more fun than any human—*do not* think to yourself: "That's fine. Because when I take him home he'll see how much fun I am and what great games we can play and he'll become bonded to me." Maybe. But more likely not. Remember the tiger's stripes.

My dog is bored, and so am I. What can we do together that will make both of us feel good?

Great question, complicated answer. There are so many things you could do together, but not knowing either you or your dog, it's difficult to pinpoint exactly what you would both enjoy. My first thought would be to take an agility class together. But what if running alongside your dog as he jumps over hurdles and races through tunnels is too athletic for your taste?

My dogs and I love obedience and agility trials, but our greatest "feel-good" times are when we're working in programs I have for children with autism and senior citizens. The connection that we make with these people is as much a gift to me as it is to my dogs. With basic obedience training and proper certification, you and your dog can participate in programs such as Pet Partners with the Delta Society (deltasociety.org), or Gabriel's Angels Pet Therapy Teams (petshelpingkids.org), to name just two. Check with your local dog training club to see what's available in your area, and then get ready to never be bored again! *



October is Adopt A Dog Month, and whether you're adopting a puppy, a adult, or a senior, "mistakes" can and will happen. For carpets and dog bedding, I use Seventh Generation's car pet cleaner (seventhgeneration.com) It removes stains and odors, too. Fo floors and crates, I use Biokleen's Al Purpose Cleaner (biokleenhome.com) a citrus-based concentrated deodor izer and cleaner. Both products ar nontoxic and biodegradable, whic makes me feel better, even when I'm on clean-up duty!



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RESOURCES

Prices shown are suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet; (M) manufacturer or distributor; (C) custom by or for designer, unless noted. ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION OR NO LONGER AVAILABLE.

COLOR: THE BEST BLUE

Paint sources: Benjamin Moore; 800-672-4686. C2; c2color.com. Duron; 800-723-8766. Farrow & Ball; 888-511-1121. Parker Paint; parkerpaint.com. Sherwin-Williams; 800-474-3794.

32 INSTANT ROOM

Designer: SUZANNE RHEINSTEIN, Suzanne Rheinstein & Associates; 310-550-8900; and Hollyhock; 310-777-0100; hollyhockinc.com. BEATRICE OTTOMAN; CARLTON SETTEE—Lee Jofa (T); 800-453-3563. BOONE CHAIR—Hollyhock, see above.

56 THE MAKEOVER

Designer: T. KELLER DONOVAN; 212-760-0537. CONTRACTOR—JLV Construction; 561-805-9472. MIRROR (C)—Friedman Brothers (R,T); 305-887-3170. BATH MAT, Marrakech—West Elm (R,MO); 866-937-8356; westelm.com. WALL AND OTTOMAN FABRIC, Outdoor Coral—Clarence House (T); 800-803-2850. WALL FABRIC INSTALLATION—Wallpaper by Wendy (R,T); 561-351-8707.

IT MUST BE BELGIUM

Pages 88 to 99: Interior designer: KAY DOUGLASS, 404-995-0802. *Wall paint throughout (except dining room):* SEAPEARL #OC-19—Benjamin Moore (M); 800-672-4686; benjaminmoore.com. *Foyer:* FLOOR TILE, Belgian Blue Stone—Renaissance Tile & Bath (R,T); 404-231-9203. ROUND TABLE; BOWL; LIGHT FIXTURE—South of Market (R,T); 404-995-9399. WALL SCONCE—Circa Lighting (R,T); 404-233-4131. *Living room:* SOFA, Keaton; RED WING CHAIRS, Caster; LANTERN LIGHT FIXTURE; RED BOWL; LONG TABLE; CONTAINERS; STOOL—South of Market, see above. SOFA FABRIC, Canvas Weave in Oyster by Perennials—Grizzel & Mann (T); 404-261-5932. BROWN AND WHITE PILLOWS by Galbraith & Paul—Jerry Pair & Assoc. (T); 404-261-6337. WING CHAIR FABRIC, Sea Sand in Red by DeLany & Long—Cowtan & Tout (T); 312-644-0717. BLACK GLAZED URN—Lucca & Co. (R,T); 800-797-5721; luccany.com. METAL SIDE TABLE, Smoke—PierceMartin (T); 404-266-2619. DRAPERY, Linen—Lewis & Sheron (R,T); 877-256-8448. SISAL CARPET—Myers Carpet (R,T); 800-297-1972. *Dining room:* CHAIR SLIPCOVERS, Stone Brown—South of Market, see above. DRAPERY, Couture in Oyster—J. Robert Scott (T); 800-322-4910. RUG, Abaca—Myers Carpet, see above. TABLE, LANTERNS—South of Market, see above. DISHES; WINEGLASSES, Manoir; PEWTER PITCHER, Luciano; NUTMEG NAPKINS— La Cafetière (R); 646-486-0667; lacafetiere.com. FLATWARE—Pottery Barn (R,MO); 800-922-5507; potterybarn.com. *Breakfast area:* TABLE; CHAIRS, Chinese; CHANDELIER—South of Market, see above. WHITE PLATE—Lucca & Co., see above. TABLE RUNNER, Fjord by Libeco Home—Lavender Home & Table (R,T); 617-437-1102; lavenderhomeandtable.com. CARAFES; ROUND TRAY—Comptoir de Famille (R,T); 401-619-2400 *Kitchen:* BACKSPLASH, Metallismo Collection—Walker Zanger (M); 818-252-4000. REFRIGERATOR—Sub-Zero (M); 800-222-7820; subzero.com. STOVE—Thermador (M); 800-656-9226; thermador.com. COUNTERTOP, Calcutta Gold—Stone Solutions (M); 512-834-9211. PENDANT LIGHT, Metal—Circa Lighting, see above. *Sunroom:* CHAISE LONGUES, Charlotte; FABRIC, Stone Brown; YELLOW TABLE; PLANTER; BLACK SIDE TABLE—South of Market, see above. PILLOWS, Suriname by Raoul Textiles—Grizzel & Mann, see above. DRAPERY, linen—Lewis & Sheron, see above. CARPET—Myers Carpet, see above. LIGHT FIXTURE—Edgar-Reeves (R,T); 404-237-1137. PAINTING by Helen Durant—Fay Gold Gallery; 404-233-3843. BLACK READING LAMPS, Pimlico tripod—Circa Lighting, see above. VASE with greenery—Jamali (R); 212-244-4373. *Landing:* LANTERN—South of Market, see above. *Family room:* SOFA, Thad; TABLE; BOWL; MIRROR; ARMOIRE; VASE—South of Market, see above. ARMCHAIR, Hadley—Bungalow Classic (R); 404-351-9120. DRAPERY FABRIC—Pindler & Pindler (T); 800-669-6002. SISAL RUG—Myers Carpet, see above. LAMPS—Edgar-Reeves, see above. *Master bedroom:* HEADBOARD; UPHOLSTERED CHAIRS, Earl; CHAIR FABRIC, Classic Natural; CHANDELIER; SMALL TABLE; BEDSIDE TABLE; CHEST; MIRROR; VASE; ORANGE BLANKET on bed—South of Market, see above. DUVET—West Elm (R,MO); 888-922-4119. ORANGE AND WHITE PILLOW FABRIC, Sweet Pea by Galbraith & Paul—Jerry Pair, see above. ORANGE PILLOW FABRIC; DRAPERY FABRIC—Lewis & Sheron, see above. LAMPS—MacRae (T); 404-816-4448. *Master bath:* CURTAINS—Lewis & Sheron, see above. PRINT—Tracery (R,T); 850-231-6755. FLOOR TILE, Lagos Azul—Walker Zanger, see above.

102 THE NEW MIX

Pages 102 to 111: Interior designer: ROBERT GOODWIN; 215-862-2381. *Hallway 1:* PAINT COLORS, Acadia White #AC-41; Iron Mountain #2134-30 —Benjamin Moore (M); 800-672-4686. PAINTINGS behind urn (top) Amanda Tester Snyder, (below) Barbara Johnson. *Living room:* TRIM PAINT, Floral White #OC-29—Benjamin Moore, see above. WALLPAPER, Ishikawa on vinyl in Maize #69319-309—Brunschwig & Fils (T); 914-684-5800. RUG, #V841CB87 by Patterson, Flynn & Martin—F. Schumacher (T); 212-415-3900. NAILHEAD CHAIRS—Oly Studio (R,T); 775-336-2100. SEAT CUSHION FABRIC, Prince Igor Silk Velvet #82186-876—Brunschwig & Fils, see above. NAILHEAD CHAIR FABRIC (foreground), #2261-6—Pierre Frey (T); 212-421-0534. COFFEE TABLE (C)—Mirak Furniture (T); 713-784-1400. LARGE PAINTING—Kenneth Nunamaker. SMALL PAINTING—Pat Wilson Schmio. SOFA SIDE TABLE—Hinson & Co. (T); 212-688-5538. TABLE LAMP—Baker Knapp & Tubbs (T); 616-361-7321. NAILHEAD CHAIR fabric, Les Touches Cotton Print #79585-970—Brunschwig & Fils, see above. *Hallway 2:* PAINT COLOR, Iron Mountain #2134-30, Benjamin Moore, see above. SMALL GOLD SHELVES—Chelsea House (T); 704-867-5926. *Dining room:* WALL PAINT, Floral White #OC-29—Benjamin Moore, see above. CHAIR SLIPCOVERS, Wythe House Border Resist #1194014 by Greeff—F. Schumacher & Co., see above. PLATES—Takashimaya (R); 212-350-0100. WHITE LINENS—Katy Kane (R); 215-862-5873. ART, Kings of England—John Faber. *Master bedroom:* SLIPCOVERED ARMCHAIR, #5204 by McAlpine Home—Lee Industries (R,T); 800-892-7150. STOOL FABRIC, Raffia #25834—F. Schumacher, see above. PAIR OF LAMPS on cabinet—R. Goodwin; 215-862-2381. WINDOW DRAPES, #LA1281-67—Kravet (T); 800-645-9068. BED DRAPES, (interior) Camaldoli Check in Wheat #82094-061—Brunschwig & Fils, see above. (exterior) Cybele #8565-05—Larsen (T); 212-753-4488. RUG, Maroc—Masland Carpet (R); 800-633-0468. ART above bedside table, Pamela M. Miller—Coryell Gallery; 609-397-0804. ART PRINTS above dresser, by Mark Catesby; ANIMAL PRINTS below window sills—Philadelphia Print Shop (R); 215-242-4750.

112 BLUE AND WHITE AND NOW

Pages 112 to 117: Interior designer: JAMES RADIN; 310-248-2771. All upholstered furniture custom by James Radin. *Family room:* CLUB CHAIR FABRIC, Morelia—Raoul Textiles (T); raoultextiles.com. STRIPED CHAIR FABRIC, Buoy—DeLany & Long (T); 203-532-0010. *Living room:* ARMCHAIR—Lee Stanton Antiques (R,T); 310-855-9800. CURTAIN FABRIC, Sanderling Seascape; SOFA FABRIC, Putti Stream—Rogers & Goffigon (T); 212-888-3242. OTTOMAN FABRIC—Fortuny (T); 212-753-7153. THROW ON CHAIR—Anichini (M); 800-553-5309. CARPET—Patterson, Flynn & Martin (T); 800-523-1200. SCONCE—Remains Lighting (R,T); 310-358-9100. *Master bedroom:* ARMCHAIRS—Lucca Antiques (R,T); 310-657-7800. DRAPERY AND SHADE FABRIC, Sutton—Cowtan & Tout (T); 212-753-4488. *Dressing room:* BENCH FABRIC, Persian Linen by Tyler Graphic—Thomas Lavin (T); 310-278-2456. CEILING FIXTURES—Remains Lighting, see above. TRAY (on bench)—Hollyhock (R,T); 310-777-0100. *Kitchen:* LIGHT FIXTURE—Ann-Morris Antiques (T); 212-755-3308. SUBWAY TILE; SINKS; FAUCETS—Waterworks (R,MO); waterworks.com. DISHWASHERS—Miele (M); 800-843-7231; miele.com. OTHER APPLIANCES—Viking (M); vikingrange.com.

118 WHERE'S THE CHINTZ?

Pages 118 to 129: Interior designer: NANCY BOSZHARDT; 212-759-1040. *Living room:* SOFAS (C) by designer. SOFA FABRIC, Celeste—Nobilis (T); 800-464-6670. RED THROW—Calvin Klein Home (R); 212-292-9000. OTTOMAN—Bermingham & Co (R,T); 212-223-6546. COCKTAIL TABLE; PAINTINGS—Amy Perlin Antiques (R,T); 631-537-6161. RUG—Patterson, Flynn & Martin (T); 212-688-7700. CURTAIN FABRIC, Lisbon Stripe Border—Cowtan & Tout (T); 212-647-6900. *Entry hall:* RUNNER—Patterson, Flynn & Martin, see above. WALLPAPER, Aztec—Brunschwig & Fils (T); 212-838-7878. SCONCES—Jerry Pair & Assoc. (T); 800-367-7247. FLOOR PAINTING—Franklin Tartaglione; 518-672-7592. BANQUETTE—John Norwood Antiques (R,T); 212-755-7878. BANQUETTE FABRIC, Animal Farm Crewel—Brunschwig & Fils, see above. LANTERN—Amy Perlin Antiques, see above. *Dining room:* RUG, sisal—Cornell Carpet (R,T); 914-241-1227. CHAIR FABRIC, Aguste in Terracotta—Clarence House (T); 800-803-2850. PILLOW FABRIC, Thistle—Rogers & Goffigon (T); 212-888-3242. *Kitchen:* LIGHT FIXTURES—Remains Lighting (R,T); 212-675-8051. STOOLS—T&K French Antiques (R,T); 212-213-2470. TOASTER—Williams-Sonoma (R,MO); 800-541-2233. SINK; APRON—Shaw's Original Fireclay Sinks—Rohl (M); 800-777-9762; rohlhome.com. RUNNER—Michaelian & Kohlberg (R,T); 908-522-1004. *Porch:* TRESTLE TABLE—Avant Garden (R,T); 214-559-3432. *Guest room:* PAINTED CHAIR—Vidal's Antiques (R,T); 212-838-9179. *Master bedroom:* WALLPAPER, Willow Herb—Cowtan & Tout, see above. COVERLET, Angelina Embroidered Paisley—Donghia (T); 800-366-4442. BENCH—Sentimento (R,T); 212-750-3111. BENCH FABRIC, Moriyama— Groundworks by Lee Jofa (R,T); 212-688-0444. CURTAIN FABRIC, Wallis Ticking—Carleton V (T); 212-355-4525, Shyam Ahuja (T); 212-644-5910. THROW—Yarnz (T); 212-86[illegible] SCONCES—Remains Lighting, see above. *Carriage house:* [illegible] WildeWood Furniture (M); 307-587-9558. ANTLER LAMP—Kyloe (M); 518-696-4100. Blanket—Hudson Bay (M); 866-74[illegible] *Guest room:* RUG—Marc Phillips (M); 212-752-4275. WALL: Samphire—Zoffany (T); 800-395-8760. BED COVER, Barbuda land & Sherry (T); 212-355-6241. NEEDLEPOINT FABRIC (on arm Tamarind—Travers (T); 212-888-7900. *Side porch:* SCULP The Incurable Collector (R,T); 718-596-2220. TABLE, antique mingham & Co., see above.

134 TURNING UP THE VOLUME

Pages 134 to 141: Interior designer: JOE NYE; 310-550 *Entry hall:* WALL PAINT, Lancaster Whitewash #HC-174 jamin Moore (M); 800-672-4686. LAMP—Carl's Custom & Shades (R); 323-651-5825. MIRROR—Nick Metropolis (R 934-3700. GLASS VASE—Downtown (R); 310-652-7461 Joe Nye New York (R); 212-486-7551. *Living room:* WALL Lancaster Whitewash #HC-174—Benjamin Moore, see TRIM PAINT, Cottage White—Dunn-Edwards (M); 800-537 SOFA—Landon Cole (R); 323-933-3318. DAYBED TRIM, Cres Suede in Rosetta #960204-77—Lee Jofa (T); 888-533 CLUB CHAIRS—Landon Cole, see above. TURQUOISE CH Downtown, see above. CURTAIN FABRIC, Samba Stripe #3 007—Scalamandré (T); 800-932-4361. ZEBRA PRINT ST Ames Ingham (R); 323-782-0905. SIDE CHAIRS—Hollyho 310-777-0100. RUG—Nathan Turner (R); 310-275-1209. CO TABLE—Nick Metropolis, see above. TRAYS; ICE BUCKET— Furniture (R); 949-388-9600. TURQUOISE LAMPS—Dow see above. *Dining room:* TABLE; MIRROR—Chapman R Home (R); 310-659-8062. CHAIRS—Empiric (R); 323-634 CHAIR FABRIC, Empire Bee #970105-135—Lee Jofa, see PAINTED DINING CHAIR—Evans & Gerst (R); 310-657-0112. SIDE CHAIR—Nathan Turner, see above. SCONCES—Dow see above. CONSOLE TABLE—Ames Ingham, see above. Cabana Home (R); 805-962-0200. CHANDELIER; SERVING with raspberries—Joe Nye New York, see above. MIDDLE P CLEAR GLASS GOBLETS; CACHEPOT CENTERPIECE, by W Yeoward—Hollyhock, see above. ROSE GOBLETS—Fish (R); 212-420-9020. FLATWARE—Juliska (M,R); 203-316 TURQUOISE BOWLS—Evans & Gerst, see above. HURRIC Charlotte Moss (R); 212-308-7088. CANDLESTICKS—G Beverly Hills (R); 800-793-6670. WHITE CARPET—Lester pet (R); 323-934-7282. *Study:* WALL PAINT, Shenandoah #AC-36—Benjamin Moore, see above. TRIM PAINT, C White—Dunn-Edwards, see above. SOFA—Crate & Barrel 800-967-6696. THROW PILLOWS—Hollyhock, see above. CHAIR—Mecox Gardens (R); 310-358-9272. DESK—Martha art (R); marthastewart.com. DESK CHAIR—Zelen Home St 323-658-6756. THROW—Anichini (R); 800-553-5309. CA Lester's Carpet, see above. COFFEE TABLE—Bamboo Col 323-549-0400. FLOOR LAMP—Crate & Barrel, see abov ROR—Joe Nye New York, see above. POTTERY—Jonathan A 212-941-8950. DESK LAMP—Ames Ingham, see above. *Bed* WALL PAINT, November Skies #2128-50—Benjamin Moo above. TRIM PAINT, Cottage White—Dunn-Edwards, see SHADE FABRIC, Bragance in Taupe #1462-02 by Manue vas—Cowtan & Tout (T); 212-753-4488.

142 KITCHEN OF THE MONTH

Interior designer: Eldon Wong; 917-494-1005. CABINETI tom—Bella Display; 646-729-5888. COUNTERTOP, polish rera marble—SMC Stone (R,T); smcstone.com. SINK, Iron K-5834-3U—Kohler (M); 800-456-4537. Faucet, Luna (M); kwcamerica.com. COOKTOP, CK260-604—Gaggen gaggenau-usa.com. OVENS—Gaggenau; see above. R ERATOR, 601R All Refrigerator—Sub-Zero (M); 800-22 FREEZER, Under Counter All Freezer—Sub-Zero; see DISHWASHER—Bosch (M); boschappliances.com. ISLAND TERTOP, ½-inch glass frosted on one side—East Side Gla 212-674-8355. WALL PAINT, Stone White; TRIM PAINT, D tors White—Benjamin Moore (M); 800-672-4686. FLOORI with custom stain—Edge Flooring (T); 914-237-0212. BL Janovic Plaza (R); 212-777-3030. STOOLS. Bertoia—Kn knoll.com. CHAIRS—Restoration Hardware (M); 800-761 PILLOW FABRIC, Vegetable Tree by Josef Frank; MINGUS PI by Orrefors—Just Scandinavian (R); 212-334-2556. BLEN Sunbeam (M); sunbeam.com. COFFEE PRESS—Bodum (M 232-6386. TEA KETTLE—OXO (M); 800-545-4411. SISAL RU Rosenhaus & Sons (T); 212-873-1421. *

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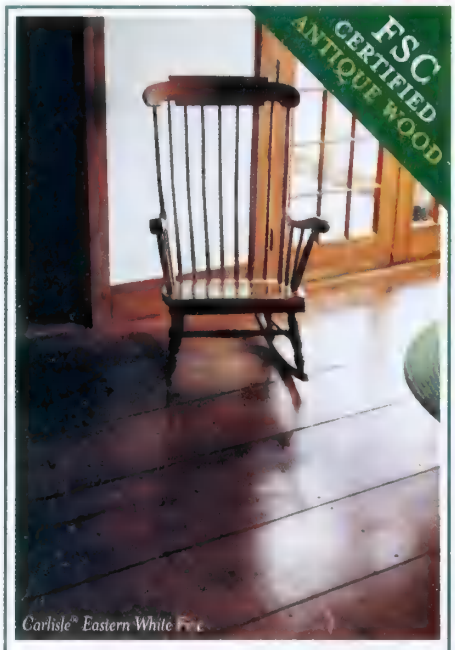
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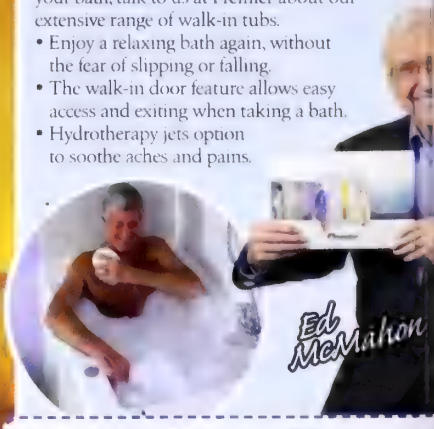
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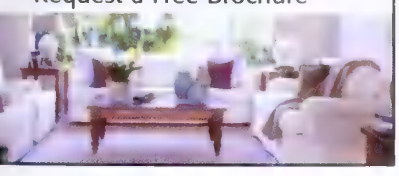
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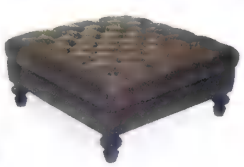
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THE LAST WORDS

What's the one traditional element that every house needs? Here's what experience has taught eight designers.

Interviews by MIMI READ



"Books transcend the traditional-contemporary divide. All houses should have them—books in piles, center tables of books, walls of books. I don't mean books by the yard—those unopened leatherbound volumes of Shakespeare bought solely for decoration. But if you have tons of picture books, reference books, novels and so on, it adds color, rhythm, and sculptural beauty as well as evidence of the spiritual and the cultural. They breathe atmosphere and life into a room."

PETER DUNHAM

"A mudroom is a must. That transitional area between exterior and interior is the perfect place for cubbies, coats, gloves, galoshes, and all things slightly awkward. For one client, I did individual lockers for all the family members—charming wooden ones with a neo-country feeling. Everybody loved them."

KERRY JOYCE

"Every house needs a fireplace, whether it's one with an 18th-century carved Italian mantel or a sleek stainless-steel surround—or a marvelous, funky little river rock fireplace in the country! Fireplaces are so grounding and evocative that even when there's not a roaring fire in them, something primal makes you want to sit down and stare at them."

STEPHEN SHUBEL

"Candlelight. Whatever the style of a home, that natural, flickering amber flame softens all the hard edges. I use candles sparingly, but there's nothing wrong with having in one room a candelabra with tapers, some votives, and some hurricanes with pillars, all in some shade of white or ivory. I love scented candles. My major extravagance is that I always have a Diptyque candle burning in my office."

JONATHAN ROSEN

"Beautifully made hand-pleated lampshades of voile, silk, gauze, or linen. The quality of light is so much lovelier and has this wonderful translucency, due to the pleated fabric on the face and the lining fabric underneath. Handmade traditional shades are becoming to any kind of lamp, whether it is a startlingly contemporary one or an 18th-century Chinese vase."

RICHARD KEITH LANGHAM

"One special Louis XVI desk or chair looks elegant, no matter what the style of the interior. I recently did a design job in a very contemporary house. In the entry, I put a beautiful Louis XVI table gilded in 22-karat gold, with a marble top. It was the only traditional thing in the whole house and it stood out like a piece of jewelry. It was just so noticeable, floating on this marble space with lots of light."

NANCY CORZINE

"Well-proportioned moldings—baseboard, crown, and door casings. They should never be skimpy, overscale, or left out entirely. Having them be perfect is like looking at a woman in a well-tailored dress. It's deeply pleasing, even if you're not sure why. And how do you determine correct proportions? It's visual. You go back to Vitruvius."

DAVID KLEINBERG

"Every house should have small, movable chairs that can walk about the room and talk to other furniture—this was actually my early mentor John Fowler's credo, and thanks to him, we're used to seeing it in good traditional houses on both sides of the Atlantic. You could use small painted Regency chairs. Many are made of beechwood and are so light even a child can move them. I'm kicking one now! Or you could use those clever Louis Ghost armchairs in clear or black by Philippe Starck. They're absolute magic."

KEITH IRVINE

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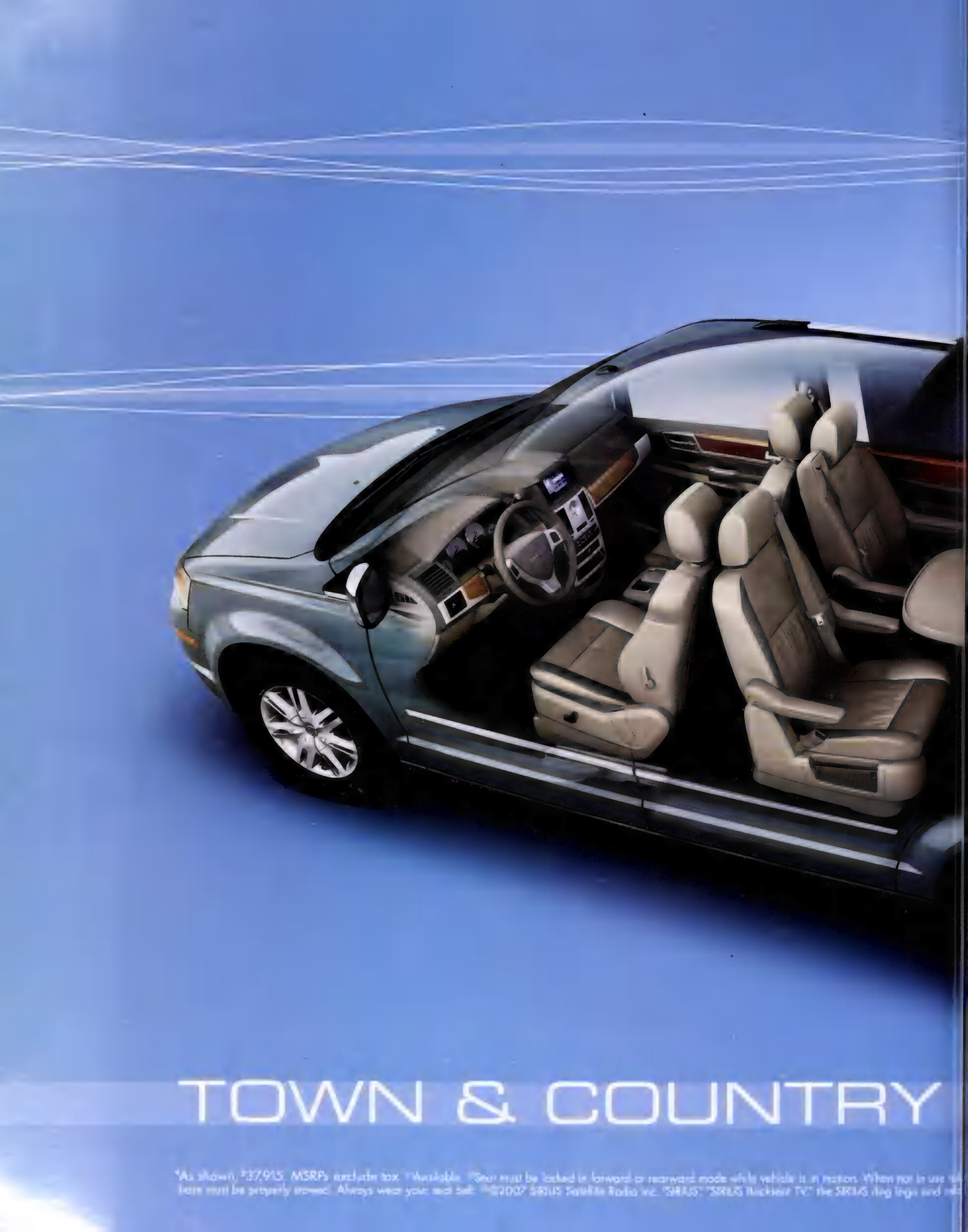
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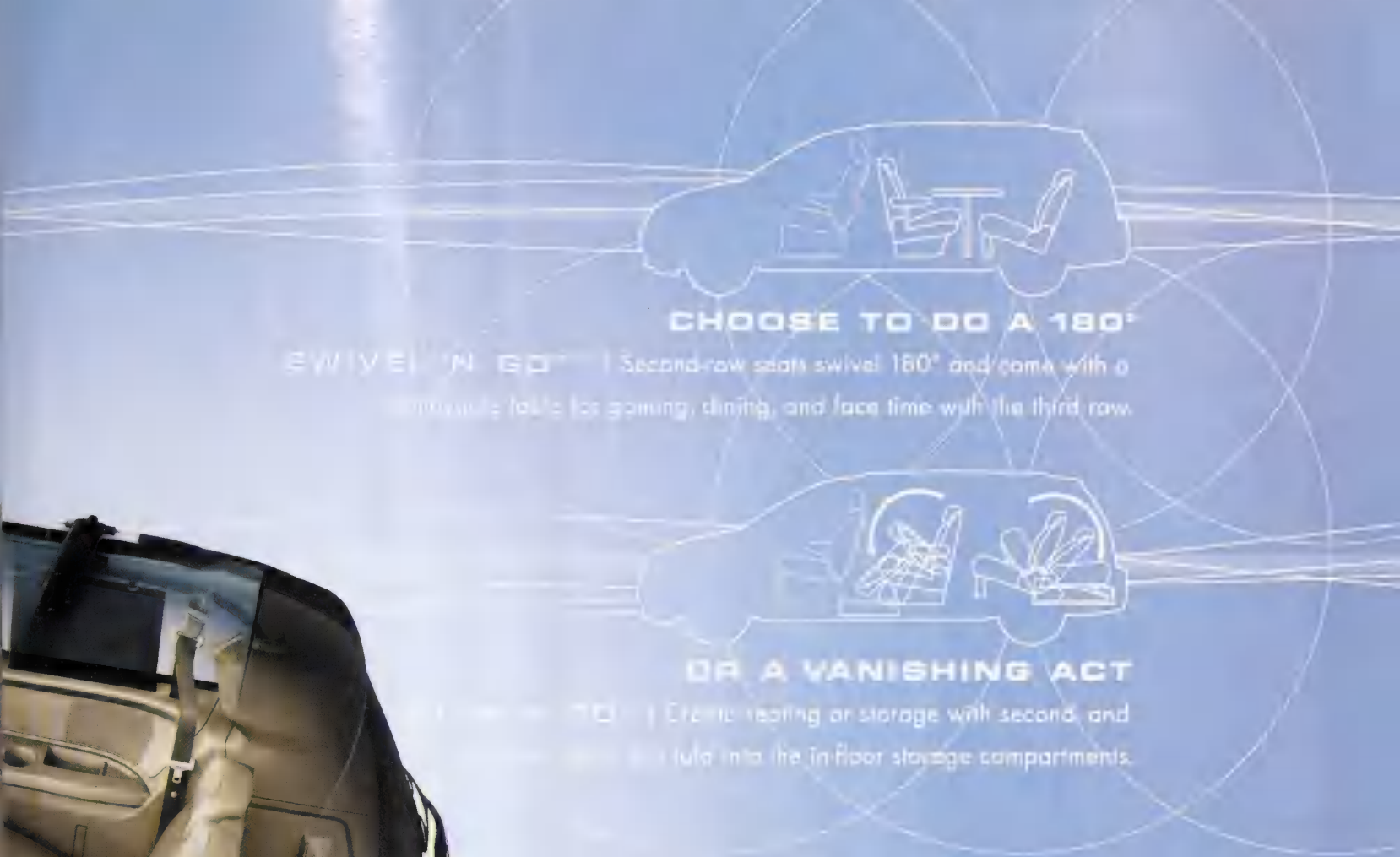
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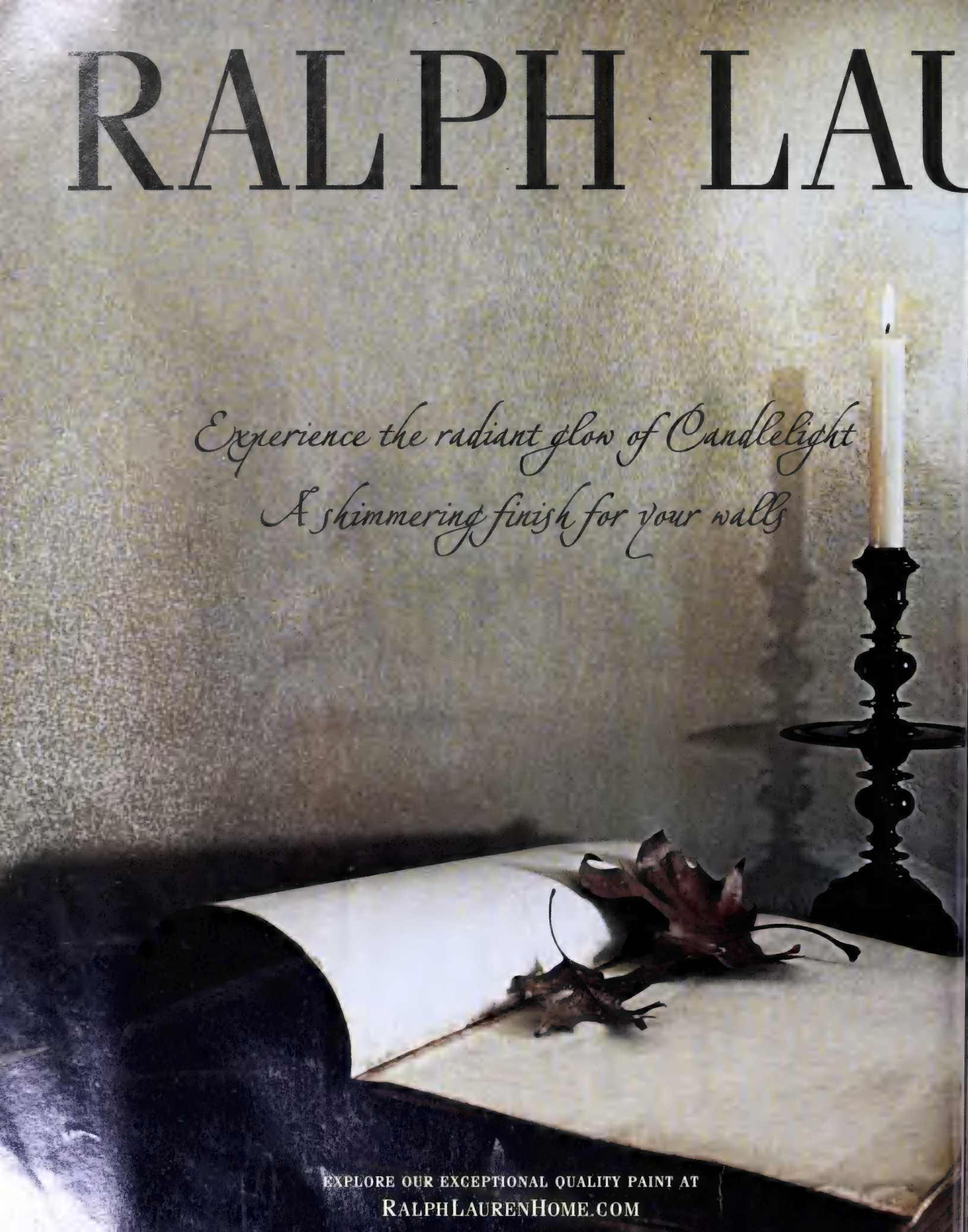
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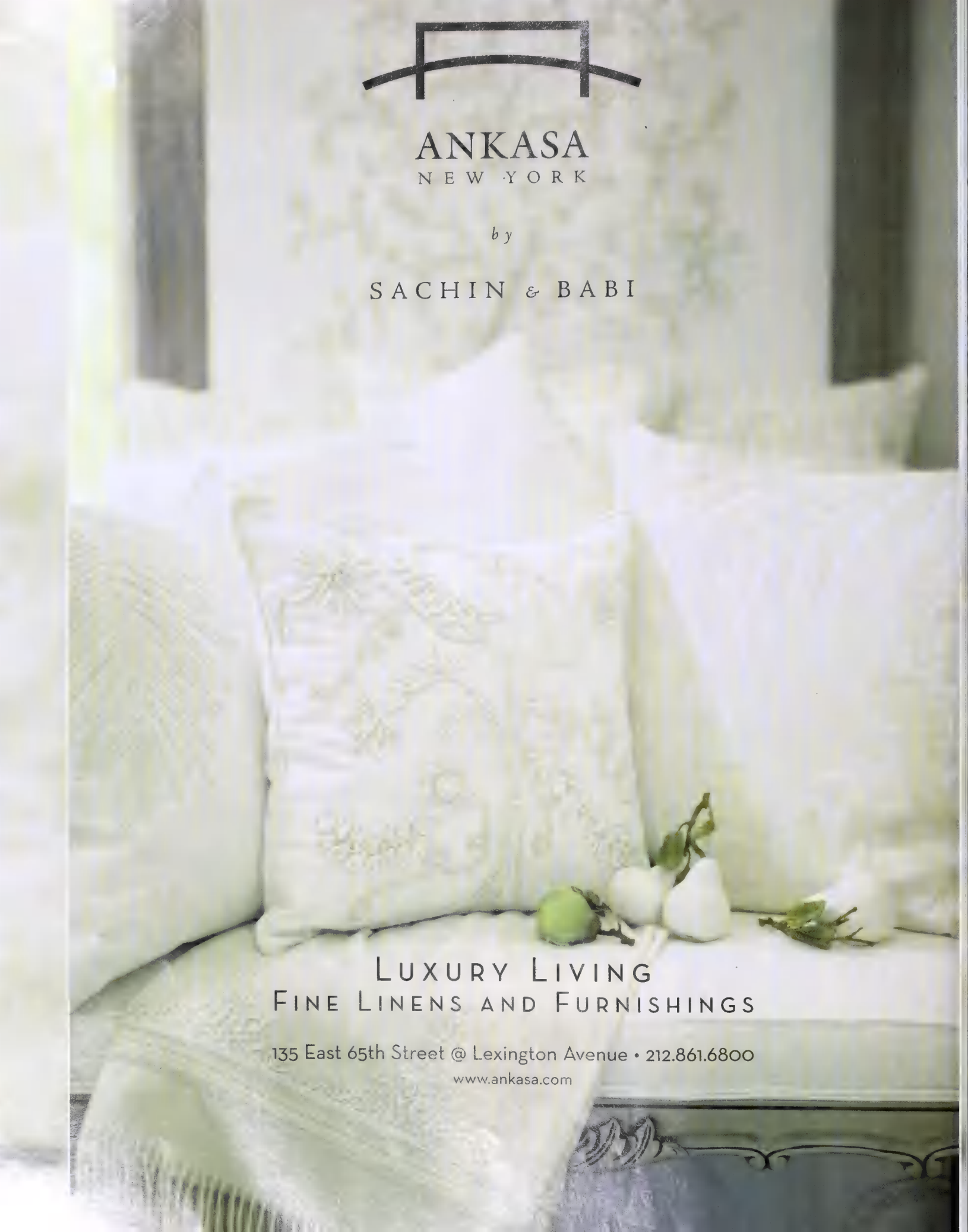
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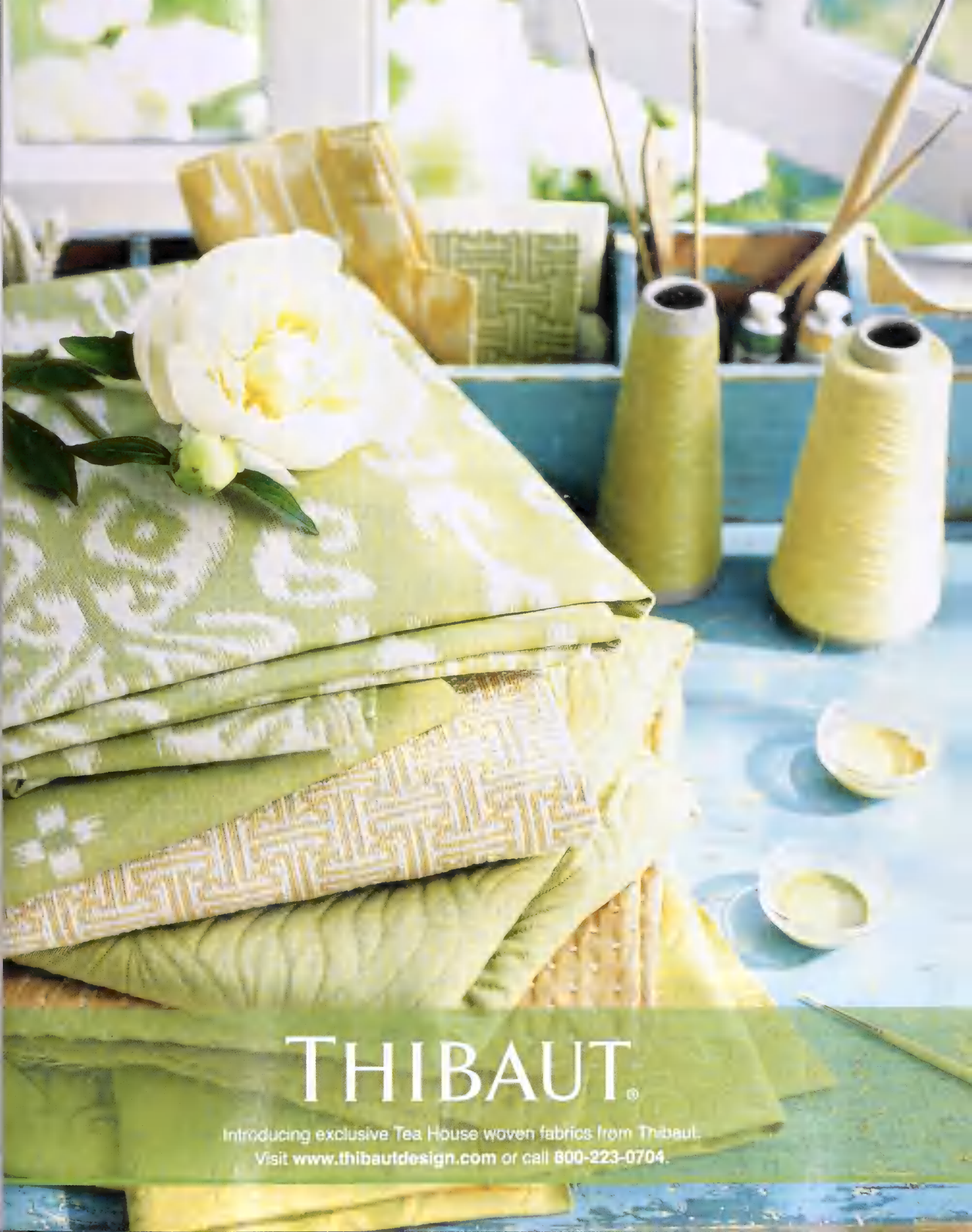
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Your Ultimate Bed & Bath

"Men love hunter green, navy blue, claret red—anything associated with hunting, gambling, and other manly pursuits."

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A dazzling candelabra for $89, and much more.

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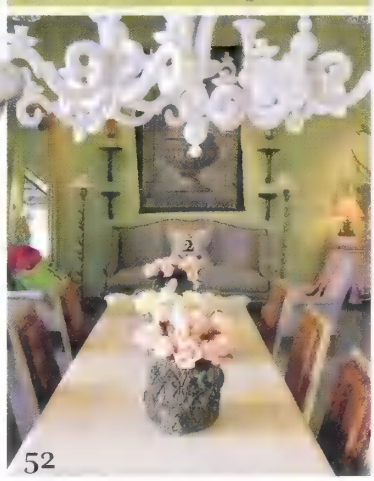
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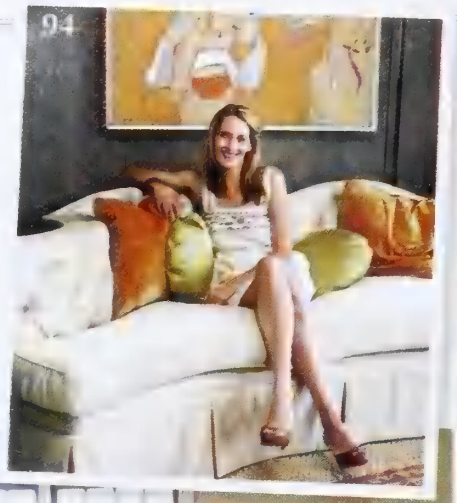
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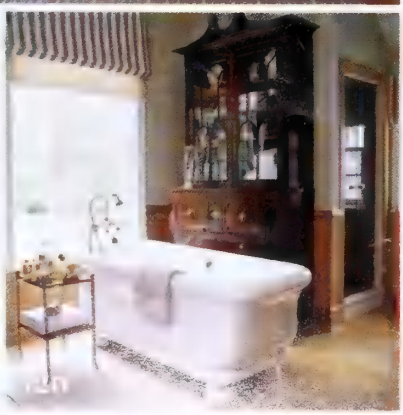
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"Well, I never put a sofa against a wall. You can't put a table behind it, and I like to put a lamp behind a woman. It's the same effect as women in candlelight."

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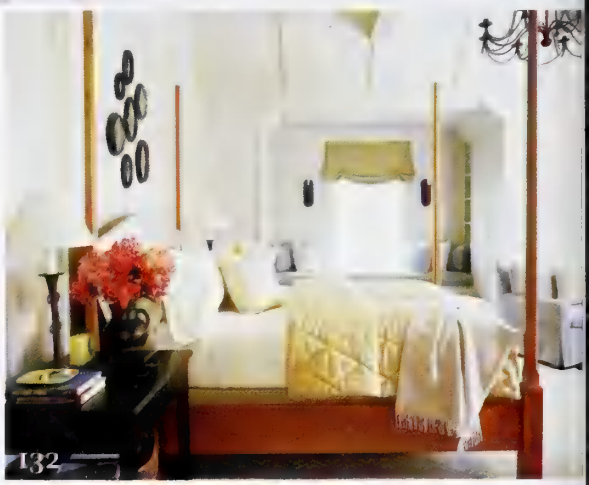
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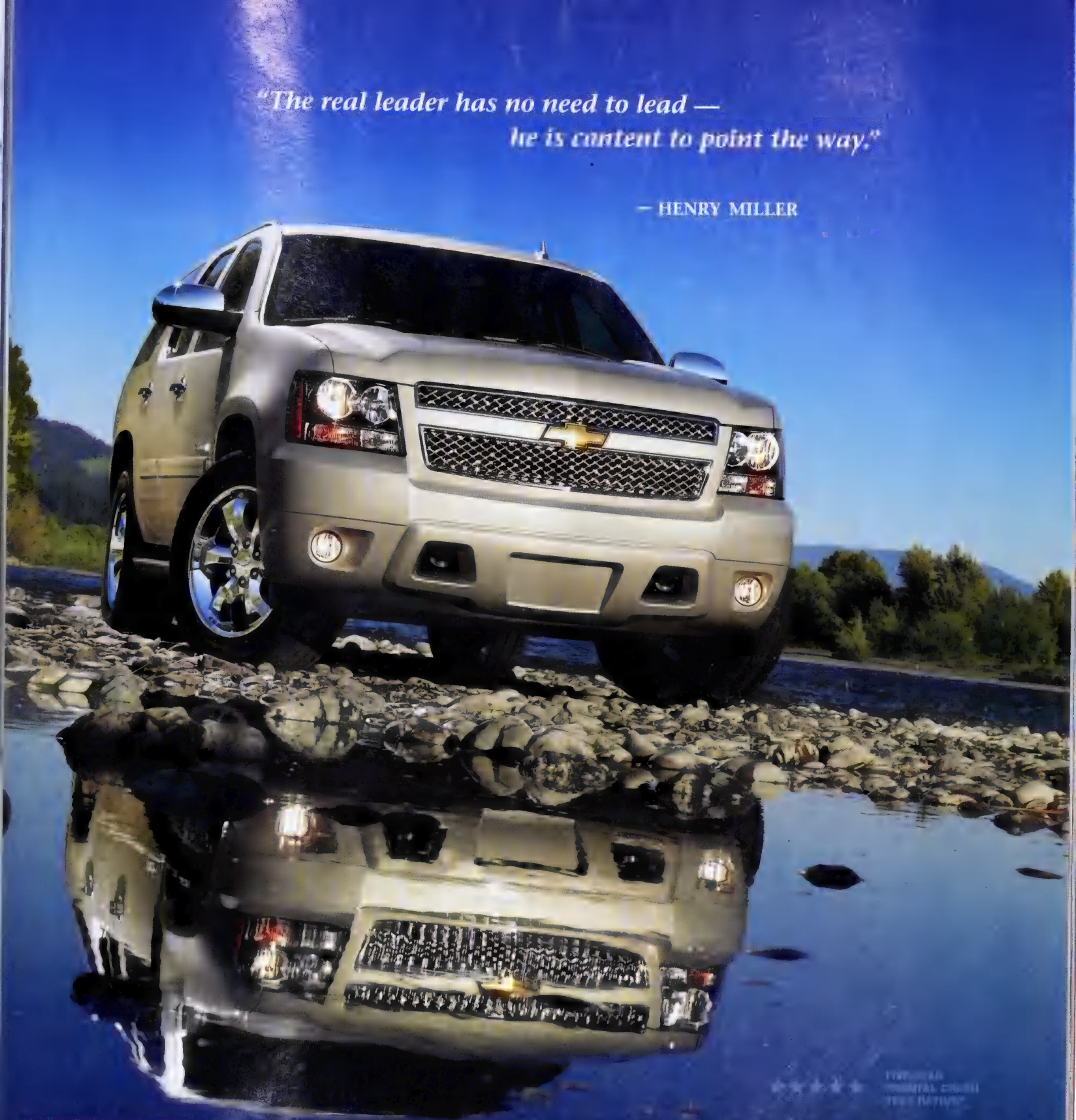
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"The real leader has no need to lead —
he is content to point the way."

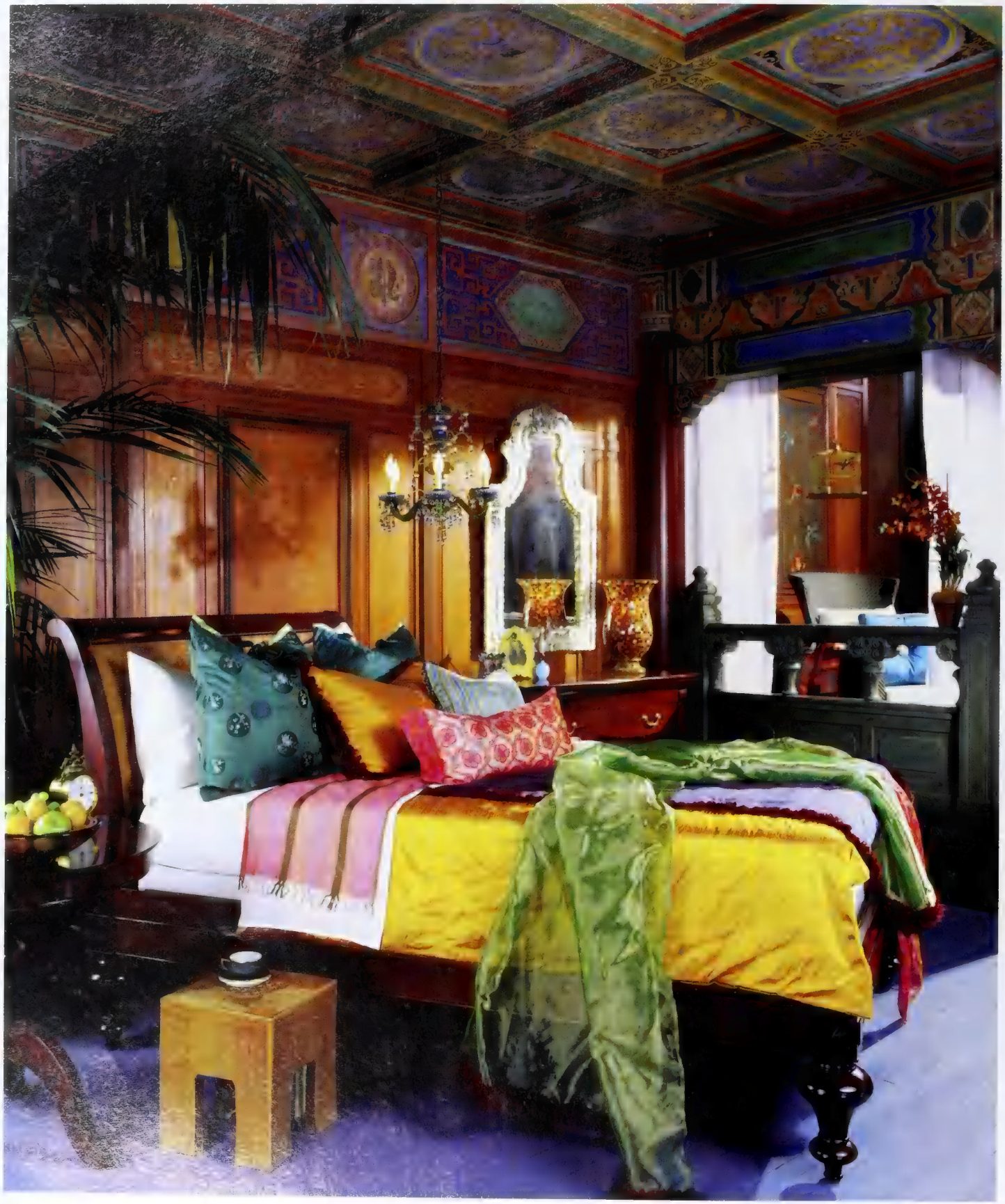
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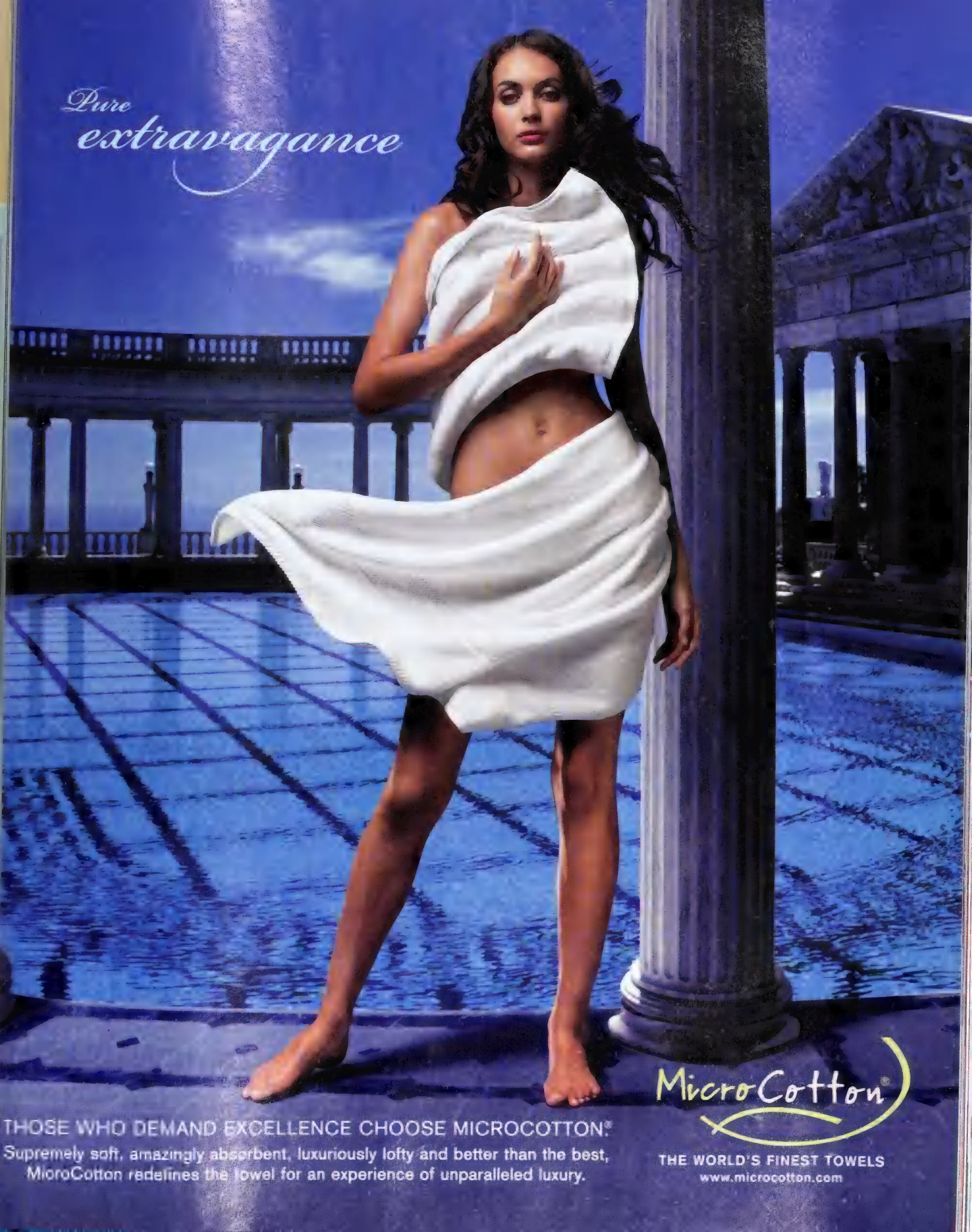




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Diet Coke



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Very dramatic—twenty candles ought to spark up any gathering. And the powdery finish on the iron gives this candelabra an antique, almost Swedish feeling. It's "a lot of look" for only $89. 22 inches square and 19 inches high. **WISTERIA**: 800-320-9757; wisteria.com.

November 2007

the best!

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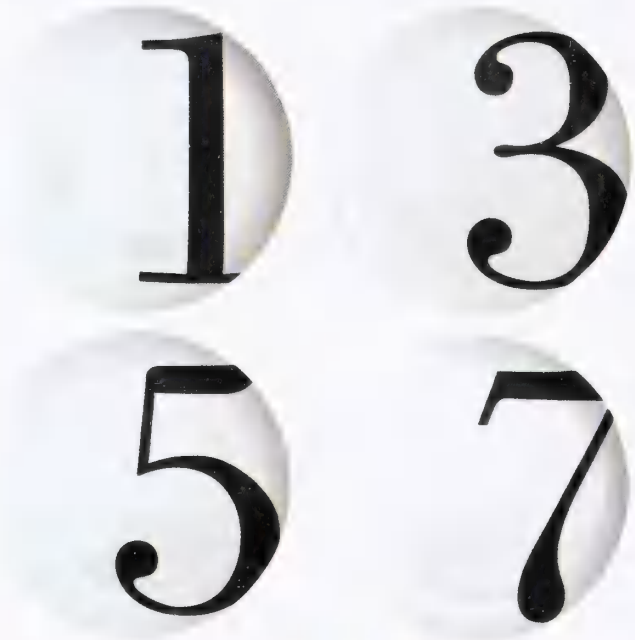
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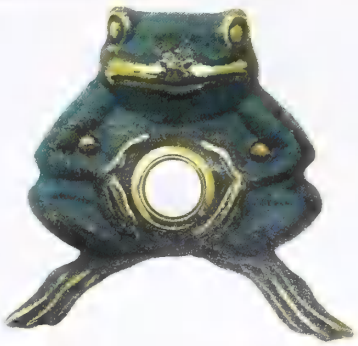
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We love toile bedrooms, toile curtains, and now toile hanger And nobody knows toile better than Pierre Deux. Treat yourse to a set of four, in Aumont Blue and White, $24. **PIERRE DEUX:** 888-743-7732; pierredeux.com

2. Plates

Just think of the possibilities for these plates by Christophe Jagmin. How will *you* arrange them? In sets of four, even or od numbers, $106. **CHRISTOPHER JAGMIN:** 602-381-9908; christopherjagmin.com.

3. Lamp

It's not a typo: only $4 for the shade, $5 for the steel base. Try two on a mantel. At this price you can buy every color—all 11 of them. Skimra shade, 6-inc diameter. 14-inch-tall Grundtor base. **IKEA:** 877-345-4532; ikea.com.

4. Easel

They're not just for artists. Lat they're turning up in living roon holding a photograph, an overs book, even a flat-screen TV. Gia Dulce Studio Easel, solid oak a adjustable, $437. **PEARL PAINT:** 800-451-7327; pearlpaint.com.

5. Doorbell Cover

Just look at that face. Who wouldn't smile at the sight of this charmer? Frog Doorbell Cover, in brass with verdigris finish, $34. **RESTORATION HARDWARE:** 800-910-9836; restorationhardware.com.

6. Cheese Board

The perfect house gift! The ceramic board comes with an equally cute aluminum slicer. Just add the Jarslberg. $50. **MICHAEL ARAM:** 866-792-2726; michaelaram.com.


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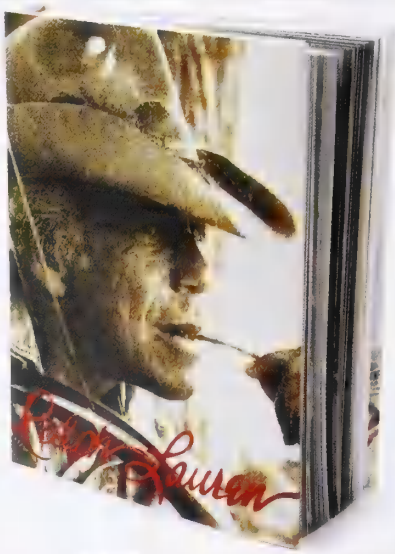


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7. Pillow Sham

That '70s look, in Pucci colors. Makes you want to see Warre Beatty in *Shampoo* one more time. It's pure silk satin, and only $24. Courtyard Print pillo cover, 16 inches square, three colorways. **WEST ELM**: 888-922-4119; westelm.com.

8. Coffee Table Book

Ralph Lauren redefined Americ style; the world has followed for 40 years. This monumenta book tells his story like a movi If only we could live in its page $135. **RIZZOLI**.

9. Table

Polished aluminum puts a whc new spin on a classic English shape. It's the ideal end table o apartment-scale dining table. it could make your entry. Seale to prevent rust, it can even g outdoors. 31-inch diameter, 2 inches high, $1,285. **LINDA HOF** 212-772-1122; lindahorn.com.

10. Basket

The peak of chic: the humble breadbasket, reinvented in delicately woven silverplate. In three sizes, from $150. **SCULLY AND SCULLY**: 800-223-3717; scullyandscully.com.

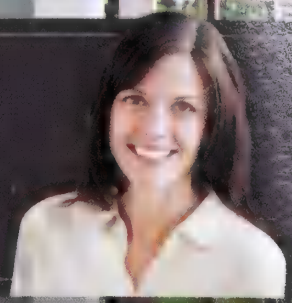
11. Lacquer Boxes

Bigger than you'd think—that butterfly is 12 inches long—an in luscious, sophisticated colors Handmade in France, from $1 **BLUE TREE**: 212-369-2583; bluetreenyc.com.

12. Sofa

The Chesterfield, reborn for the digital era in cool men's suitin fabric, with five subtle tufts. We dare you to find another sofa th stylish for only $899. Chet sofa **CB2**: 800-606-6252; cb2.com.

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13



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13. Goblet

A gorgeous party-worthy glas at an everyday price—only $2 a set of four—with just a whisp of color. Siena goblet, 7 inches t in Sea Blue (shown), Amber, Gr or Clear. BALLARD DESIGNS: 8c 536-7551; ballarddesigns.cor

14. Accent

Made of vintage Chinese fabri the Good Fortune Ball is the kind of piece a decorator woul bring in to anchor a tablescap brighten a bookcase. 12-inch diameter, $225. ROOMS & GARDENS: 310-451-5154; roomsandgardens.com.

15. Lamp

Tramp art with a contemporar twist, in hand-cast resin with an antique silver finish. Moder Tramp Art Lamp, 20 inches hig $225. MITCHELL GOLD + BOB WILLIAMS: 800-789-5401; mgandbw.com.

16. Cake

So elegant, and so beautiful: paper-thin chocolate crepes layered with vanilla custard an raspberry purée. 9-inch Mille Crepe Cake serves eight, $75 p shipping. MACKENZIE LTD: 800- 858-7100; mackenzieltd.com.

17. Shade Pulls

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COLORS THAT MEN LOVE

Pink!? Yes, pink…even though they might not want to admit it. Designers reveal thirteen colorful ways to please a guy

Interviews by
CHRISTINE PITTEL



"My current favorite, I confess, is burgundy. For years it was considered outmoded, but now it looks fresh again. Try lacquering the walls of a study in Farrow & Ball's classic burgundy, and contrast it with ivory-painted bookcases and creamy glove-leather club chairs. So chic. Throw in a Paul Evans table or two and you just became the hippest man-about-town."

MARTYN LAWRENCE-BULLARD

"Most men are clueless about color. If I ask a man, 'What color is your bedroom?' He says, 'I have to ask my wife.' They stick with safe colors like blue and brown and beige. But they do like this green. It's a yellowy olive green, more contemporary than dark hunter green. I see it in a library with white woodwork and crisp linen curtains."

MARIO BUATTA
BENJAMIN MOORE GREAT BARRINGTON GREEN HC-122





"Men are open to a soft yellow. When their wives are trying to do something too pastelly, they'll say, 'How about yellow? I can deal with yellow.' It's classic, neutral, safe. I can't tell you how many yellow living rooms I've done. This is a wonderful [illegible] yellow, a little [illegible] like the [illegible]

"This dark, warm, rich bronze is very, very sexy. Strong and masculine, yet it doesn't shout. It can take any room from casual to sophisticated. It works really well with metal furniture. I've put purple and lavender, yellow and orange up against it, and they really set each other off. And artwork looks amazing on dark walls."

PHILIP NIMMO
BENJAMIN MOORE NORTH CREEK BROWN 1001





"For a Fairfield, Connecticut, client who's a conservative guy, we painted his library a vibrant shade of turquoisey green—a modern twist on a classic tradition. And then we did all the woodwork in high-gloss black. Very chic, yet totally masculine—like a two-tone Bugatti from the 1920s."

JAMIE DRAKE
BENJAMIN MOORE ARUBA BLUE [illegible]30



Dark brown plays up the gleaming lines of modern furniture. And bright green leaves pop.



"At one point in life, everybody has coveted a camel-hair coat. It's just an extremely flattering color, and camel-colored walls are warm and soft, yet very masculine. Camel, with an underpinning of yellow and a slight bit of red, has much more life than beige, which can go gray and cold. Art looks great on it. Use camel as a foil for red or blue—totally classic."

THOMAS JAYNE
BENJAMIN MOORE CAMEL BACK 1103

TO [illegible] OF COLORS!



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"If you're trying to sell a guy on color, just pick the colors of his favorite sports team. Yellow and purple, the Lakers' colors, are the choice of every man in L.A. I have even done the felt on a pool table in yellow and purple. You've got to keep the guy happy. In fact, I think I should do a line of fabrics—stripes—based on the colors of famous teams."

PETER DUNHAM
BENJAMIN MOORE
CITRUS BLAST 2018-30
MYSTICAL GRAPE 2077-[illegible]



"Ask any man what his favorite color is and he'll probably say blue. It's a thoughtful color. There's a mystery to deep, deep indigo blue. It's calming. Beautiful in a bedroom—it helps promote sleep. I love it with golds and burnished metallics. It's limitless. Your mind can roam anywhere in blue."

CLODAGH
BENJAMIN MOORE
MIDNIGHT NAVY 2067-10



"I had a client, a very elegant man in his seventies, who requested a pink bedroom. He was a widower, and it reminded him of his wife. I think men like pink more than they're willing to admit. I have a pink living room with zebra-upholstered doors. Men tend to like warm colors. This pink has a happy carnation quality in bright sunlight and gets more glowy and dusty at night."

MILES REDD
FINE PAINTS OF EUROPE
COLONIAL ROSE



"If you're trying to sell a guy on color, just pick the colors of his favorite sports team. Yellow and purple, the Lakers' colors, are the choice of every man in L.A. I have even done the felt on a pool table in yellow and purple. You've got to keep the guy happy. In fact, I think I should do a line of fabrics—stripes—based on the colors of famous teams."

PETER DUNHAM
BENJAMIN MOORE
CITRUS BLAST 2018-30
MYSTICAL GRAPE 2077-[illegible]



"I've done a lot of rooms for men in paneled wood and leather. Then I'll highlight the back of a bookcase with a bit of lively coral. Men like that color because it reminds them of something to drink. Add an animal print—Stark's Ocelot carpet. Supermasculine and comfortable. And my theory is that a woman looks her best in a room that fits [illegible] Think Cary Grant and Jimmy Stewart in *[illegible]*."

[illegible]
[illegible]



"I was doing a high-rise beach condo in Florida in greens and blues and sandy colors, and the husband kept trying to throw in some orange. I said, 'No, no, no. I'm only using colors you can see around here.' So he invited me over for cocktails one night and took me to the window when the sun was setting. 'See? What about that?'"

PHOEBE HOWARD
BENJAMIN MOORE
SOFT PUMPKIN 2166-40



"Men love hunter green, navy blue, claret red—anything associated with hunting, gambling, and other manly pursuits. Dining rooms are traditionally red, and this is the red of the riding jackets in British hunting prints, the red of the proverbial redcoats—the military men everyone went gaga for in Jane Austen's books. In addition to making Kitty Bennet swoon, red conveys a sense of royalty. What man doesn't want to be king of his own home?"

ALEXA HAMPTON
BENJAMIN MOORE MOROCCAN RED 1309


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INSTANT ROOM
ALESSANDRA BRANCA

Paisley on plaid on florals on stripes…layering patterns for a bedroom that's classic, but contemporary

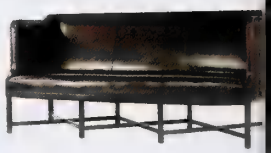
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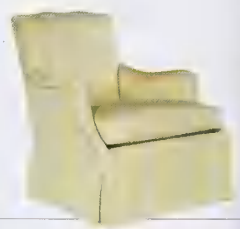
1. Bed Panels

Hang the dreamy floral cotton LE GRAND GENOIS RAYURE 4 CHEMINS from the testers of the Barley Twist Bed by Kerry Joyce from DessinFournir.



2. Sofa

Make a graphic yet traditional statement by covering the Ree Sofa from DessinFournir with CECIL WOOL PLAID.



3. Chair and Bedskirt

Upholster DessinFournir's Aust Club Chair with RAJASTHAN, a richly detailed paisley. Then ca the woven motif through the room by also using the fabric fo a bedskirt.

4. Piping

Branca suggests quarter-inch piping with GAINSBOROUGH VELVET on every upholstered pie throughout the room. Don't forget the bottom of the bedski

Chicago-based designer Alessandra Branca is known for [illegible] and textiles. [illegible] like her [illegible] design a bed[illegible] [illegible] exquisite patte[illegible] [illegible] fabrics. To [illegible] room together, see [illegible] on pages 48 and 50.


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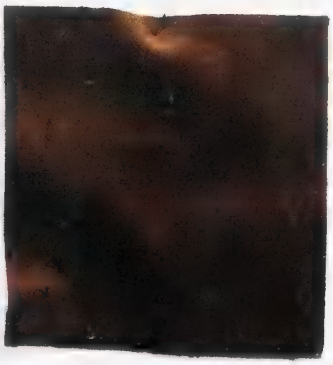
Start Here

"I love the relaxed nature of this meandering floral—the pattern incorporates so many colors, and looks textured," says Branca. "Le Grand Genois Rayure 4 Chemins [in Multicolore] is versatile, too. I'd use it for windows and bed panels, because it can go masculine or feminine. Pair it with frilly white or red striped sheets."

BRAQUENIÉ BY PIERRE FREY: 866-707-1524

Solids

ADD ONE FROM THIS CATEGORY



1. "Think of piping as an outline that enhances the shape of any furniture." Start with a fabric like GAINSBOROUGH VELVET [in Chocolate] that echoes a strong color in the lead pattern. SCHUMACHER: 866-707-1524.



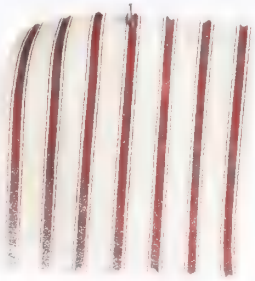
2. Achieve a sense of calm in a room with BECHAMEL [in Tsunami]. "The best thing about this fabric is the feminine color on a material, wool sateen, that feels very masculine." ROGERS & GOFFIGON: 203-532-8068.



3. Make lampshades out of this color saturated linen, MAREMMA [in Dark Red]. "It's an easy way to dress up a room without being fussy," says Branca. C&C MILANO THROUGH HOLLAND & SHERRY: 800-223-6385.

Patterns

THEN ADD TWO FROM THIS CATEGORY



[illegible] bed [illegible] recommends [illegible]



2. "Make a lumbar pillow in STRIÉ VELVET [in Creme]—with piping, of course. Then add a red and brown monogram." OLD WORLD WEAVERS THROUGH STARK FABRIC: 212 [illegible]55-7186.



3. "Mixing organic and geometric patterns is vital to a successful room," says Branca. A plaid like CECIL WOOL PLAID [in Rosewood] will complement a floral. LEE JOFA: 800-453-3563.



4. The intricacy of the cotton/polyester paisley, RAJASTHAN [in Red/Brown] is great for accent pillows and small upholstered chairs. CLARENCE HOUSE: 800-803-2850.



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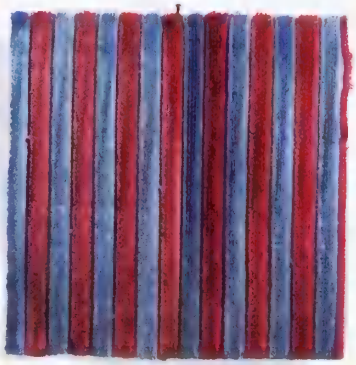
Start Here

"This pattern reminds me of a wonderful 18th-century dress. I believe in taking ideas from fashion and translating them into interiors. You can build a bedroom just like you would an outfit. Use Balleroy [in Marine] for curtains and panels on an ebonized four-poster bed. I love the blue and red. And it's true—every room needs a little bit of black." Pair with a tailored bedskirt.

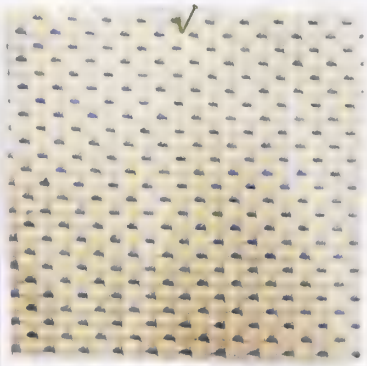
PIERRE FREY: 866-707-1524

Patterns

ADD ONE FROM THIS CATEGORY



1. "ASPEN [in Bleu Ancien] is a fun fabric. Put it on a sofa for a playful shot of color," says Branca of the viscose/cotton velvet. PIERRE FREY: 866-707-1524.



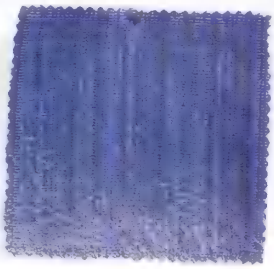
2. "VILLEROI [in Myosotis] is stitched to feel embroidered, almost handmade." The fabric is great for a throw pillow or the seat of a bench. BRAQUENIÉ BY PIERRE FREY: 866-707-1524.



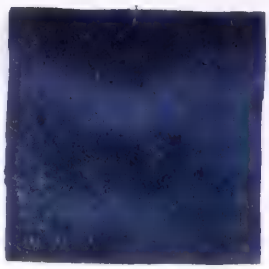
3. The light weight of VAERYS [in Blet means the cotton/viscose plaid is perfect for a bedskirt. PIERRE FREY: 866-707-1524.

Solids

THEN ADD TWO FROM THIS CATEGORY



PIERRE FREY: 866-707-1524



2. Upholster a club chair with VERSAILLES [in color E25604], a sumptuous velvet. Then add piping in a different kind of fabric for added interest. KRAVET: 800-645-9068.



3. This creamy, crisp linen gives a fresh look to any room. SIENA MACHE [in Bianco] can really lighten things up. C&C MILANO THROUGH HOLLAND & SHERRY: 212-355-6241.



4. This color-soaked, stur linen works well for many applications, large and sm Try SHAKER [in Valor] for anything from seat uphols to lampshades. ROGERS & GOFFIGON: 203-532-8068.

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OUR FAVORITE STORE

Myra Hoefer Design, Healdsburg, CA

Interview by BARBARA KING

France comes to Sonoma. Now, *there's* a combination that spells pure romance.



How lucky can you get, having a store in Healdsburg—one of the loveliest towns in all of Sonoma.
MYRA HOEFER: Truly. The landscape is lush and very pretty—all the vineyards and the valleys and the Russian River—and my store faces the historic plaza. It's a grassy little square with redwoods and fruit trees and palms.
This part of California is known for being like the wine country of France and Italy. Did that influence the store's style?
Not really, although French style is certainly appropriate here, with so many French-inspired houses on the vineyards. Actually, I'd worked in Paris designing high-end vacation rentals for an American firm. It made me want to bring Paris back to Healdsburg.
And so you brought over...
Classic lacquered furniture, antique bistro chairs, boxed butterflies, handmade pieces by Astier de Villatte. Their dining table is probably our best seller. And lighting—I've always been big on lighting. I'm crazy about Patrice Gruffaz's new Giacometti-inspired chandeliers.
You're not totally Frenchified, however. I see Oly Studio pieces and a John Dickinson table...
Oh, yes, I improvise with things that have great style and are fair priced. Oly is hip, what can I say? The Dickinson piece is so sculptural, almost like bones, you know, or beautiful shell on a beach—and I love nature motifs.
So, in a nutshell: what's the store all about?
It's fresh and a little bit eccentric. Lots of oversiz things. I like big things in small spaces—it's so dramatic. I love mirrors, which make small space look bigger, and I use lots of white. I'm not one for a cluttered look. I thi it's all about comfort. I sell to young couples starting out, and I've sold to a 94-year-old woman in a grand house who fell in love with my bergères—we have them customized in France. At 94, she was willing to wait. That's a hopeful story, isn't it? *





ABOVE: At only 500 square feet, Myra Hoefer Design is small, but it makes a big impact. RIGHT: The exterior of the store, in the Hotel Healdsburg. FAR RIGHT: A plaster of Paris chandelier above Hoefer's top-selling Astier dining table. BELOW: Oversize pieces are a favorite—and who could deny the dramatic effect of that French clockface?



MYRA HOEFER DESIGN,
243 CENTER STREET,
HEALDSBURG, CA; 707-433-7837;
MYRAHOEFERDESIGN.COM

don't miss...

- Reproductions of California designer John Dickinson's iconic white plaster side tables (right). Perfect blend of fantasy and elegance. 14" × 9", $900. 20" × 16", $1,200.
- White plaster of Paris chandeliers. So fabulously Baroque with their over-the-top scale. From $1,800.
- Black iron table and floor lamps, with whimsical animal motifs—even snails!—and industrial tin shades. Such fun chic. Floor lamps, $550; table lamps, $400.
- Sumptuous 26" square silk taffeta pillows in various dreamy colors. $550.
- And Myra Hoefer's hot seller: the Astier dining table. Have it customized to suit your fancy. From $6,000.



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On October 24th, House Beautiful and the New York Design Center will partner for the 2nd Annual Masquerade Ball to benefit the Alpha Workshops. Partygoers will be treated to an evening of cocktails and hors d'oeuvres, dancing to a live DJ and more.

All proceeds from the evening will benefit The Alpha Workshops, the only organization in the country that provides job training and employment in the decorative arts for low-income, HIV positive individuals.

For more information or to purchase tickets, please call **212.594.7320**.



IFDA/NY

THE PSYCHOLOGY OF COLOR SEMINAR

On August 13th, Editor in Chief Stephen Drucker, joined a panel of color experts to give a seminar on The Psychology of Color sponsored by the International Furnishings and Design Association of New York at the Jacob K. Javits Convention Center. The morning was in conjunction with the New York International Gift Fair and Home Textile Show.

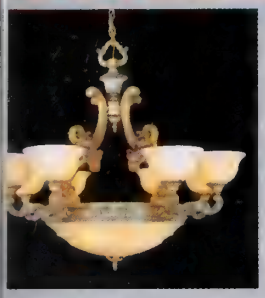


Top L to R: Cathy Guterman, Special Events Co-Chair of IFDA/NY; Stephen Drucker of House Beautiful; Susan Hirsch, Chapter President of IFDA/NY; bottom L to R: Barbara Richardson of ICI Paints; and Margaret Walch of the Color Association of the U.S.

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NOTEBOOK

NOTEWORTHY EVENTS, OPPORTUNITIES AND PRODUCTS



designer visions
WEST END AVENUE

House Beautiful and designer Celerie Kemble transformed a modern apartment into a chic, sophisticated residence located in the heart of New York City. This luxurious home features views of the skyline and Hudson river as well as all the West Side has to offer.

Go to **DesignerVisionsOnline.com** to experience the House Beautiful Apartment with behind-the-scenes video, 360° virtual tours, as well as a detailed resource guide. While you're there, don't forget to view designer apartments by *Country Living, O at Home* and *Veranda*.

House Beautiful would like to thank the following companies for their participation in this exciting project.

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Waterworks

Dance with color









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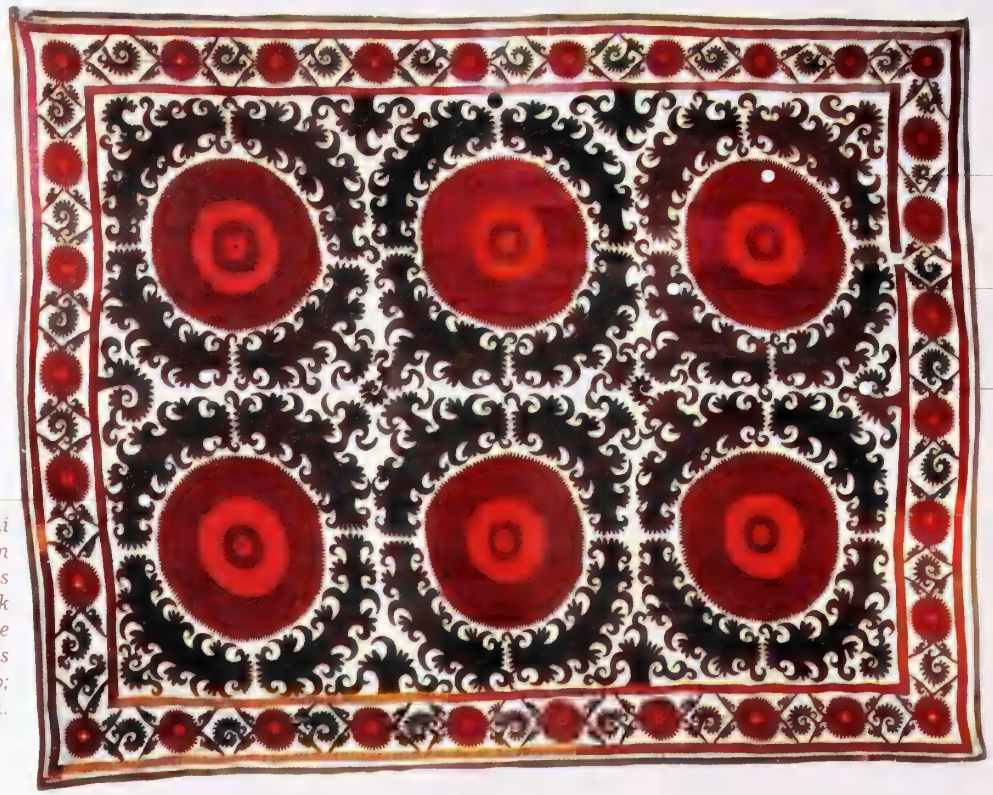
Lighting by Erik
West Liberty, PA
412.561.6555

EVERYWHERE WE LOOK...

Suzanis

You've seen them, and read about them, and still don't know what they are. Fabulous, that's what. We'll fill you in...

By CAROL PRISAN



This purple-and-orange combination is astonishingly sophisticated.

The black dyes have faded unevenly.

Right down the middle, where two strips join, there's visible fudging of the seam.

The face of this vintage suzani looks unworn, but if dyes are faded, check the back for patches.

This understated suzani was imported from Uzbekistan. The variations in the curly black wreaths that set off the sunburst medallions indicate handwork. $1,280; circatrade.com.

A Little Backstory

What is a suzani, anyway? A tropical storm? A sleek foreign car? (It's in this column, so you know it's neither.) In fact, it's the Central Asian equivalent of grandma's heirloom quilt: handmade, handstitched, and handed-down. It's cloth, lavishly embroidered (*suzan* means "needle" in Persian) which, like our quilts, covered not only beds and cribs, but also tables, horses, and walls. Talented needlewomen have produced this brilliant folk art for centuries. Then, when the Iron Curtain lifted, there they were! Thousands of artful, dazzling, useful, and suddenly cheap suzanis. You won't want just one.

How do they do that amazing embroidery?
The background fabric, traditionally a cotton or silk, is taken first to a local "designer," who bastes four or six narrow widths together and draws her design on the whole. Then it's taken apart again, and each of the female members of the family embroiders a separate strip. When all have been beautifully stitched, the piece is reassembled. But the designs don't always line up, which gives the suzani its endearing flaws.

The work is so intricate. Is it an ancient skill?
It's probably been going on for millennia, but because suzanis were used until they were threadbare, the oldest ones we know of are from the 18th century. Their designs, however—those meandering grapevines and tulips—suggest motifs from ancient Greece and the Ottoman empire, and the dyes, of course, were natural. For a while, toward the end of the 19th century, "new" commercially made aniline dyes were used but they were unsatisfactory. These days, spectacular colors are once again being made from pomegranate skins, walnuts, and indigo.

They remind me a lot of Oriental rugs.
In fact, they are very much embroidered versions of hand-loomed rugs, and like rugs, they're sometimes used as prayer mats. Many of the motifs—the palmette, the tulip, the teardrop-shaped *botah* w associate with paisleys—are familiar from carpets but instead of being mad on looms, the stylized, finely stitched designs of suzanis are worked with a kind of small crochet hoo

How would I tell the old ones from the new ones?
Some of the newer suzanis are worked on colore backgrounds—red, pink yellow and, occasionally, violet—while the older ones are on neutra grounds. In addition, many of those from the late 19th and early 20th century were colored with synthetic dyes. They can seem dull in compari son with those made wit natural dyes. >>

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EVERYWHERE WE LOOK...

Bedcover

A machine-made suzani from Garnet Hill does the job that so many of the original embroideries were intended for: it gorgeously covers a bed. The giant medallion is echoed in the circular throw pillow, while the others pick up on the twining vine and naive "daisies" of the borders. Coverlet, $168; round pillow cover, $20; garnethill.com.



Chair

The painted frame of this Louis XV–style bergère dances to the Uzbekistani "country music" of its vintage upholstery. Notice, too, how tidily the medallions of this suzani follow the curves of the chair. From Jayson Home and Garden, $2,250. jaysonhomeandgarden.com.



Pillow

This pink, red, and black color combination is a contemporary update. It feels very fifties, so you can just imagine how this suzani-covered pillow would spark a midcentury modern room. Stuck in among the flowers—for fun—is a cheerily fantastic little bird. From Madeline Weinrib Atelier, 18" × 30", $650. madelineweinrib.com.



Keep an eye out for

- Antique suzanis, whic usually sell in the $3,c $5,000 range.
- Outstanding needlewc Some suzanis are over stitched; like velvet, th reveal different shadir in different light.
- Improvisations on a repeated pattern. In ot words, the design keep changing in exciting ways.
- Large medallion suza from early to mid-19th century.

Stay away from

- Worn suzanis (unless find yourself in love). H them up to the light to check for holes and wea
- Faded examples. Don't overexpose your own t sunlight!
- Overly bright colors, which are often synthe
- Suzani fragments. Unless you want to fra them or (as one acquai tance does) hot-glue th to sofas and chairs. *

I am
a strong woman.

I will
do what I can to protect myself against breast cancer recurrence.



It is time to learn how ARIMIDEX may help reduce the risk of breast cancer recurrence.

- ARIMIDEX is the only drug of its kind with 5 years of clinical data that prove efficacy and safety in the initial treatment of early breast cancer in postmenopausal women
- ARIMIDEX is made by AstraZeneca, the company with a 30-year history of helping women with breast cancer and the same company that developed tamoxifen

Ask your doctor about ARIMIDEX, the most prescribed aromatase inhibitor.[1]

Important Information About ARIMIDEX

ARIMIDEX is approved for adjuvant treatment (treatment following surgery with or without radiation) of postmenopausal women with hormone receptor-positive early breast cancer.

Important Safety Information

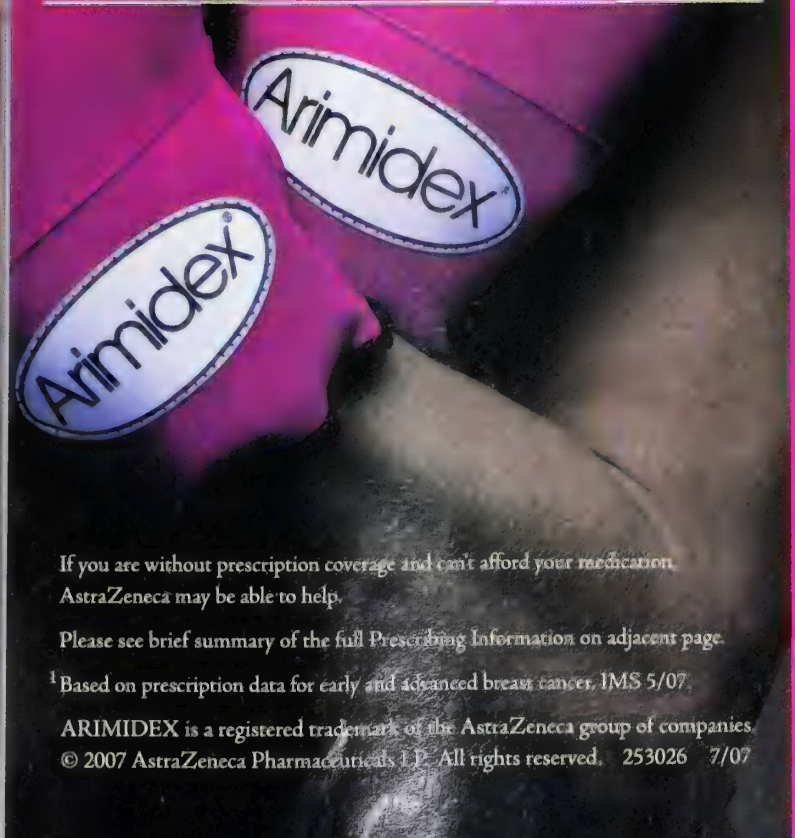
Prescription ARIMIDEX is only for postmenopausal women. ARIMIDEX should not be taken if you are pregnant because it may harm your unborn child.

In the early breast cancer clinical trial, common side effects seen with ARIMIDEX include hot flashes, joint symptoms, weakness, mood changes, pain, sore throat, nausea and vomiting, depression, high blood pressure, osteoporosis, swelling of arms/legs, and headache. Fractures (including fractures of the spine, hip, and wrist) occurred more frequently with ARIMIDEX than with tamoxifen (10% vs 7%).

ARIMIDEX should not be taken with tamoxifen or estrogen-containing therapies.

For more information, talk to your doctor.

Call 1-800-697-1767 or log on to www.arimidex.com/now to learn more about ARIMIDEX.



If you are without prescription coverage and can't afford your medication, AstraZeneca may be able to help.

Please see brief summary of the full Prescribing Information on adjacent page.

[1] Based on prescription data for early and advanced breast cancer, IMS 5/07.

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IMPORTANT INFORMATION ABOUT ARIMIDEX

Please read this summary carefully, and then ask your doctor about ARIMIDEX.

No advertisement can provide all the information needed to determine if a drug is right for you. This advertisement does not take the place of careful discussions with your doctor. Only your doctor has the training to weigh the risks and benefits of a prescription drug.

WHAT IS ARIMIDEX?

ARIMIDEX is a prescription medicine. It is an aromatase inhibitor, which is used for

- treatment of early breast cancer in women past menopause. ARIMIDEX is used for treatment following surgery, with or without radiation. It is for women whose breast cancer is hormone receptor positive
- first treatment of locally advanced or metastatic breast cancer in women past menopause. It is for women whose breast cancer is hormone receptor positive or hormone receptor unknown
- treatment of advanced breast cancer in women past menopause, if their cancer has grown, or their disease has spread following tamoxifen therapy

HOW DOES ARIMIDEX WORK?

- Some breast cancer cells need certain natural hormones, such as estrogen, to grow. In women past menopause, the body uses an enzyme to change the hormones known as androgens to the hormone estrogen. This enzyme is called aromatase
- ARIMIDEX is an aromatase inhibitor. Aromatase inhibitors bind to aromatase and block it so that it cannot change androgens to estrogens
- ARIMIDEX reduces the total amount of estrogen in the body. This limits the amount of estrogen that can reach cancer cells, which may impair breast cancer cell activity

WHO SHOULD NOT TAKE ARIMIDEX?

- Women who have ever had an allergic reaction to anastrozole, the active ingredient in ARIMIDEX. Women who are allergic to the inactive ingredients in ARIMIDEX pills, which are: lactose, magnesium stearate, hydroxypropylmethylcellulose, polyethylene glycol, povidone, sodium starch glycolate, and titanium dioxide
- Women who are pregnant, who think they may be pregnant, or plan to get pregnant. ARIMIDEX may harm an unborn child
- Women who haven't gone through menopause. Talk to your doctor if you're not sure
- Women who are breastfeeding
- Women who are taking tamoxifen or any therapy containing estrogen, such as hormone replacement therapy, birth control pills, estrogen creams, vaginal rings, or vaginal suppositories. These medications may lessen the effect of ARIMIDEX
- Children or men

HOW SHOULD I TAKE ARIMIDEX?

ARIMIDEX should be taken only when prescribed by a qualified doctor who knows about anticancer agents. Follow his or her instructions about when and how to take ARIMIDEX. If you are unsure or have questions, ask your doctor.

Take one ARIMIDEX 1 mg pill once a day. Swallow it whole with a drink of water. Try to take it at the same time each day. If you forget, then take the dose as soon as you remember, or take the next dose as usual. Don't take 2 doses to make up for the missed dose.

WHAT SHOULD I TELL MY DOCTOR BEFORE TAKING ARIMIDEX?

Before taking ARIMIDEX, tell your doctor if you

- are pregnant or think you may be pregnant
- have been told you have any other medical conditions
- are currently taking or have recently taken other prescription or over-the-counter medicines or herbal supplements

WHAT ARE POSSIBLE SIDE EFFECTS OF ARIMIDEX?

ARIMIDEX can have side effects. In clinical trials, less than 12% of patients stopped taking ARIMIDEX because of side effects.

Very rare (occurred in less than 1 in 10,000 patients), but serious side effects with ARIMIDEX are

- extremely severe skin reactions such as lesions, ulcers, or blisters
- allergic reactions with swelling of the face, lips, tongue, and/or throat. This may cause difficulty in swallowing and/or breathing

Stop taking ARIMIDEX and contact your doctor **immediately** if you have any of the reactions mentioned above.

Common (occurred in 10% of patients or more) side effects with ARIMIDEX (listed more frequent to less frequent) are

- hot flashes
- joint symptoms (including arthritis and arthralgia)
- mood changes
- weakness
- pain
- sore throat
- depression
- high blood pressure
- nausea and vomiting
- osteoporosis
- rash
- back pain
- headache
- insomnia
- swelling of arms or legs
- accidental injury
- fractures, including fractures of the spine, hip, and wrist, happened more with ARIMIDEX than with tamoxifen (10% vs 7%)

Less common side effects with ARIMIDEX (listed more frequent to less frequent) are

- increased cholesterol
- infection
- weight gain
- increased cough
- dizziness
- urinary tract infection
- breast pain
- shortness of breath
- gastrointestinal disorder/disturbances (including stomach pain, diarrhea, constipation)
- bone pain
- loss of appetite
- joint pain or joint stiffness
- vaginal bleeding
- hair thinning
- sleepiness
- carpal tunnel syndrome (tingling, pain, coldness, weakness in parts of the hand)
- vaginal dryness

This is not a full list of possible side effects. If you have questions or experience any of these or other possible side effects, talk to your doctor.

HOW SHOULD I STORE ARIMIDEX?

Store ARIMIDEX at room temperature. Keep away from children. If your doctor tells you to stop treatment, discard the pills properly. Do not take your pills after they've expired.

WHERE CAN I GET MORE INFORMATION ABOUT ARIMIDEX?

Talk to your doctor. Full prescribing information is available on www.ARIMIDEX.com, or by calling 1-866-992-9276.

GENERAL ADVICE

It is important to take ARIMIDEX as prescribed, and to discuss with your doctor any health changes you experience while taking ARIMIDEX. You should only use ARIMIDEX for a condition for which it has been prescribed. Do not give ARIMIDEX to other people, even if they have the same medical condition. Keep ARIMIDEX and all medicines out of the reach of children.

Note: This summary provides important information about ARIMIDEX. For more information, please ask your doctor or health care professional about the full prescribing information and discuss it with him or her.

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THE MAKEOVER

PART 5

The Kitchen

Lighter, brighter, and it didn't require a total redo…T. Keller Donovan's gives a fresh look to what was already there

Interview By CHRISTINE PITTEL



Before

I see you got rid of all the black appliances?
They just don't work in Florida. And all that '70s oak made me claustrophobic. I'll bet this house originally had white-painted cabinets, and it needed to go back to that.
The windows really jump out, without the fridge and those upper cabinets.
It feels so airy with open shelves. I can visualize every single thing that's going on the table and I'm not constantly opening and closing doors. Metal shelving from Ikea is inexpensive and has that great restaurant look, perfect with stainless-steel appliances. The new fridge is much less obtrusive on the wall opposite the sink.
What did you do to that dull, boxy island?
I kept the cabinets and basically slipcovered them with a white Corian top and two ends. It's more of a focal point now that the corners are defined by columns. The mitered baseboard adds another detail. And I painted it white, which calms it down a bit. The room needed a little softening.
Why do you like Corian?
I think I've become allergic to granite. You see it in every remodeling show, every real estate ad. Corian is a very sensuous material—cool to the touch, which is nice in Florida. And practical—if some catastrophic stain occurs, you can just sand it down. I specified an eased edge, which just takes the sharpness off the 90-degree angle.
Is that the old floor?
It's decent ceramic tile and finally looks like it belongs, once I painted the upper cabinets white and the bottom cabinets pale gray to echo the two-tone effect. Then I saw those red stools. They look nice, don't they? Sometimes the best things are unplanned.

Get It Right

- Pendant lights over the island give me concentrated light just where I need it for chopping and arranging food on plates.
- I chose a wipeable vinyl wallcovering, Ikat #73020 by Arte (BELOW), so I wouldn't have to bother with a backsplash. But I did put a slab of Corian behind the stove and ran it all the way to the upper cabinets.
- The Franke Kubus stainless-steel sink system (BELOW) has the industrial look I like, plus all these nifty components. You can drain dishes on the grid or wash lettuce and it's not sitting in a puddle of water. The colander slots right into the sink. The 20-inch faucet has a pull-down spout and only requires one hole, which looks cleaner.





BELOW: GE Profile microwav and 30-inch Electic range. Icemaker from U-Line. Grundtal steel shelving from Ikea. Counters are Glacier White Corian. Marais stools from Design Within Reach.

After





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Sleek, chic, gleaming…and no reason you can't keep it that way

Interview by
EVE M. KAH



So many of my friends have stainless steel all over their kitchens now—not just the appliances, but the cabinets and counters, too. Why do you think it's so popular?



KAMENS (CEO, AMUNEAL MANUFACTURING

Stainless steel really makes an impact ou walk into a kitchen. It gives the room professional look, a sense that this place ong, efficient tool for serious cooking. tainless steel is easy to take care of. It hip, fade, or stain—it really only shows pon close inspection.

ain complaint I hear is about how it shows rints. Is there any way to prevent them?

ommend a wax-based aerosol spray for 's called Stainless Steel Cleaner/Polish, company called Ball (drillspot.com). r twice a week you spray on a light mist. put on too much—you don't want to soak rface and make it greasy. Then wipe the ith a clean, lint-free cloth.

t easy?

ake sure you wipe in the direction of the lines in the steel. The spray will bring he original luster and leave a thin layer nts. But if fingerprints do show up, they easily wiped away.

about cleaning products people should se?

use oils to keep away fingerprints—lint ick to the oil. And don't use cleaners with bleach after you've put on the waxy layer, or else it will dry out and lose some of the luster.

What kind of damage do you see from people using the wrong cleaners?

Scratches, mostly. Don't use anything abrasive, not even mild products like Soft Scrub or Scotch-Brite pads. You don't want to scratch or ruin the surface.

So what about accidental scratches. How do you deal with those?

That's the only time you'll want to use an abrasive like Scotch-Brite or steel wool. First, mist on some of the Ball polish, then abrade the steel. Rub gently in line with the grain until the scratches aren't visible. Put on more Ball polish when you're done—it has a little bit of body and will help fill in fine scratches.

How do you deal with serious dents?

Dents and creases are very tough to repair, unless you can get inside the steel compartment and knock out the damage from within.

What if I entertain a lot and really use my kitchen?

You can choose a finish with a deeper grain—it won't be rough to the touch, and it will hide scratches. Or you can apply one yourself later on. Start with 200-grit sandpaper wrapped around a wooden block, or use a foam sanding block to keep the pressure even. Or you can use an orbital sander to wipe out the original grain altogether, and put on what's called a non-directional finish. Basically it's pre-scratche and has a satiny overall look. We recommend for commercial installations, but it's not a ba idea if you have lots of family around helpin you cook and lots of chaos in your kitchen.

Does stainless steel ever rust with just norm kitchen use?

If it's partly open to the outdoors, on a pati maybe, it won't rust but it may show signs corrosion. Same if you live near the ocean an it's exposed to salt air. Then you should orde a marine-grade of stainless steel called the 3 series. It's for appliances, cabinets, or counte that will be outside. If rusty blotches do form you can always gently sand them away. *

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TABLESCAPE
WEEKEND BRUNCH

With pieces from his new collection for Reed & Barton, Thomas O'Brien sets a table to make anyone feel comfortable. Love that rabbit!

Produced by WHITNEY ROBINSON



"Always write your own place cards, even if your handwriting is quirky. It makes the setting more personal."

"I like to combine modern and traditional, masculine and feminine, and colors—like the blue of my dinnerware against the rich wood tones of the table."

"A whimsical piece adds charm and surprise to a formal table. One of my favorites is this zinc rabbit."

Marielle dinnerware, Marielle Indigo round bowl, Tiago slate blue urn vase, Tiago candlesticks, all by Thomas O'Brien for Reed & Barton; zinc rabbit, available at Aero Ltd.; c. 1950 Venetian glass leaf dish at Aero Ltd.

Make It Your Own



Place Card Holders

Sand-luster glass egg in [illegible] and any $5. Pa[illegible]



Animal

[illegible] place to be Easter. This [illegible] just fine [illegible] from salvaged [illegible]



Flatware

The embossed motif on O'Brien's new stainless flatware from Reed & Barton was inspired by a Renaissance-era marble floor. $60 per setting. Bloomingdale's: 866-593-2540; bloomingdales.com.



Stemware

Reed & Barton's faceted Marielle collection is based on a set of 18th-century Irish crystal that belonged to Doris Duke. Iced beverage, $50. Wine, $45. At Bloomingdale's.



Napkins

Furoshiki wrapping cloths are double-sided and make beautif[illegible] napkins, $18. Aero Ltd.: 212-966-1500; aerostudios.com



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I'M LOOKING FOR A BATHTUB

They're self-indulgent and totally extravagant, but give so much pleasure. Don't think tub, think sculpture...

Produced by ORLI BEN-DOR



1. **Madeline Clawfoot,** acrylic, $2,598. Lowe's: 800-445-6937; lowes.com.

2. **Freestanding,** acrylic, $9,267. For Loft Collection by Michael S. Smith for Kallista: 888-452-5547; kallista.com.

3. **Candide Freestandin** cast-iron exterior with enamel interior, from $9,065. Waterworks: 800-899-6757; waterworks.com.

4. **Copper Canyon Lake Slipper,** hammered copper, $5,000. Handcrafted Metal Inc. through Antique Hardware & Home: 800-422-9982; antiquehardware.com.

5. **Designer Collection Soaking,** acrylic with stainle steel base, $12,900. Jason International: 800-255-5766; jasoninternational.com.

6. **Escale,** acrylic, $2,950. Kohler: 800-456-4537; kohler.com.

7. **Marble,** Chinese white marble, $15,015. Urban Archaeology: 212-431-4646; urbanarchaeology.com.

8. **Little Mermaid,** teak with stainless-steel bands, $7,179. My Trading Company: 727-512-2323; teaktubs.com.

9. **Elise,** mineral composite, $8,499. MTI Whirlpools: 800-783-8827; mtiwhirlpools.com.

10. **2 Good,** foam rubber, polyurethane coating, $7,300. B Dutch through Hydrology: 312-832-9000.



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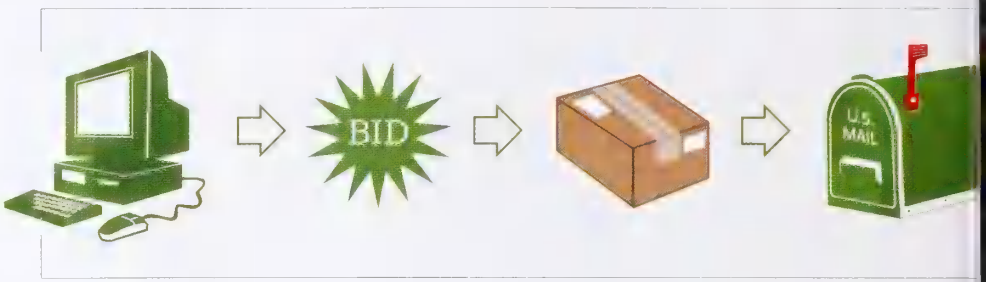
HOME SERVICES

TECHNOPHOBIA
EBAY

Who wouldn't want Shawn Henderson's job? He's eBay's home and garden guru... and he knows all the tricks for finding—and winning—that chair, lamp, antique silver you're after

Interview by LISA KEYS

You're the design director at eBay. So what, exactly, does your job involve?



SHAWN HENDERSON: I'm the "voice" of the home and garden category—for a long time there wasn't anyone here who could speak about it. I give out pointers on how to shop and what to shop for. One of my goals is to shore up our presence in the design community—eBay is such a valuable resource.

What are some of the most popular design-related searches right now?

Typically, searches tend to be general—one of our biggest search terms is furniture. Rugs, curtains, lamps, mirrors, and bedding are also huge, as are the terms "nautical" and "palm tree." Currently the most popular designer search terms include "Danish modern," "Eames," "Midcentury modern," "Knoll," "Herman Miller," and "George Nelson."

I've heard it's a good idea to search misspellings—ratan, say, instead of rattan—to make sure you don't miss a relevant auction. Are there other tips for finding what you want?

If you're looking for a Paul McCobb chair, it's a good idea to search for both his name and misspellings of his name. Do broader searches, too. Describe materials, such as "wood and brass chair," and use general phrases like "fifties chair" or "retro chair." These are terms that people use in their listings. That's the great thing about eBay—people are sitting on these finds and they don't even know it.

What's hot now that wasn't a few years ago?

Items that are hot now are more baroque, things like a heavily carved chair that's been lacquered a glossy white or even black. That's in response to people seeing similar stuff in shops, the industry, and [illegible] now they're seeing it on eBay.

Can you tell us a couple of the searches you're doing these days?

I constantly shop for Cushman furniture. It's an old Vermont company that made heavy-duty furniture out of rock maple. It weighs a ton but it's super comfortable.

What's your favorite item at home that you bought on eBay?

Do I have to pick just one? For my city apartment, I found a pair of Paul McCobb benches. They have brass legs, caned seats, and upholstered cushions that snapped on. They were pretty ratty. The cushions were mismatched and real sort of grandma fabrics, really awful. I had them re-covered in chocolate brown leather—they're absolutely beautiful. I paid $750 for the pair. I just saw one in an antiques store—one, without the cushion, was $2,500. So I got a good deal.

What's the fiercest auction you've been in?

It's sort of heartbreaking. I was trying to win a collection of Scandinavian silverware with rosewood handles. It was so beautiful, and I lost it because I wasn't on my game. I wasn't signed in! That's one thing I always tell people: The minute you come to eBay, sign in. You'll come across something, and you won't be able to sign in and bid in time.

Any other strategies to win an auction?

Well, there are no guarantees, but a good tip is to never enter round numbers. Never bid $50, bid $50.78, or some odd number. It'll put you slightly ahead and increase your chance of winning. If you really want to win, put in a higher dollar amount, even if you worry about overpaying. If you love something, it's worth it.

Is there anything that got away from you that you've never quite gotten over? What would you do if you could do it over again?

[illegible]erware. That still drives me insane. [illegible] was also an antique Cartier wristwatch. I was watching it all night, and I just didn't [illegible] high enough. If I could do it over, I would h[illegible] done more research on the item, what it ty[illegible] cally sells for, and then come up with a co[illegible] fortable dollar amount I was willing to pay.

How do you decide how much to bid?

I ask myself, 'What's the absolute maximu[illegible] I'm willing to pay? Am I okay losing this it[illegible] even if it goes for one cent higher?'

What are the highest prices for home des[illegible] items or antiques that have sold on eBay?

Among the highest-priced items in the p[illegible] year were a $50,000 hand-carved Oriental c[illegible] fee set and a $20,400 aquarium tank syster[illegible]

eBay has been around since September 19[illegible] How has it changed over the past 12 years?

The introduction of the "My eBay" page—wh[illegible] allows you to keep track of your favorite sea[illegible] terms and sellers—is something that was[illegible] available when the site first launched. The s[illegible] is now undergoing some exciting changes t[illegible] will be launched next year. The searching, b[illegible] ing, bidding, and browsing processes will [illegible] more simplified and sophisticated. It's going[illegible] make shopping that much more incredible.

EDITOR'S NOTE: *eBay can be dog-eat-dog. Many auc[illegible] tions go down to the wire. To place a winning bid at the very last second some shoppers use sniping software, which eBay does not approve of. If you' like to try it, visit esnipe.com.*

SHAWN HENDERSON IS EBAY'S DESIGN DIRECTOR FOR THE HOME & GARDEN CATEGORY. HTTP://BLOGS.EBAY.COM/SHAWN.HENDERS[illegible]

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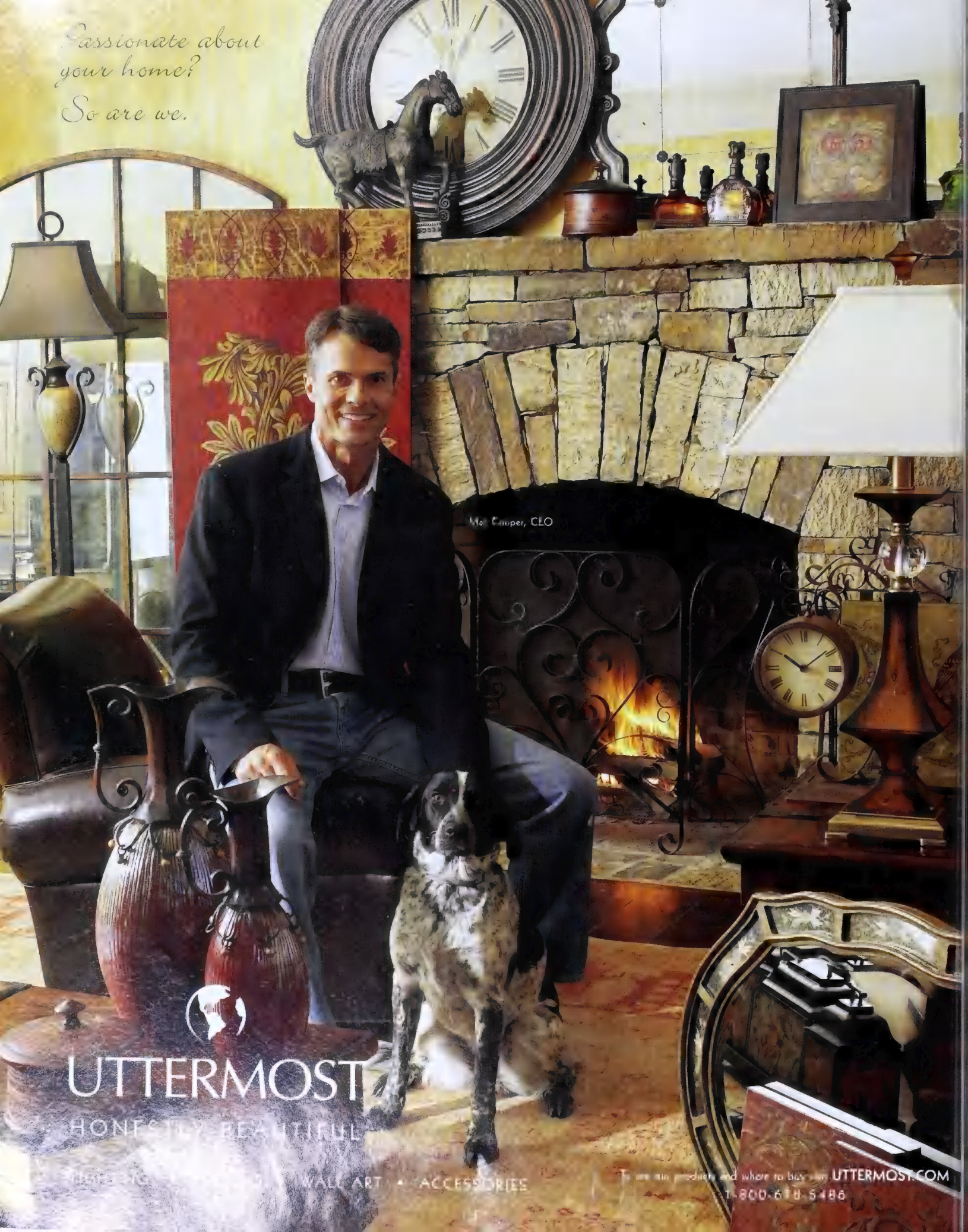
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ASK THE BAREFOOT CONTESSA

INA GARTEN

Roasted Pear & Apple Sauce

Ina's perfect holiday recipe when you're having lots of guests...works as a side dish, for dessert, for next morning's breakfast



"I'm having a houseful of people for Thanksgiving weekend, and I'm looking for recipes I can make in quantity and serve for several meals. Help!"

I love recipes that do double and triple duty over several days. When I make risotto, I make risotto cakes with the leftovers. They're delicious, even better than the risotto! Roasted Pear and Apple Sauce is one of the most versatile dishes I know—easy to prepare, and it can be made in huge quantities by multiplying the recipe. I serve it as a side with the turkey, then warm for dessert with a dollop of ice cream or crème fraîche. I can serve it again for breakfast, spooned over waffles or spread on toast. One dish, lots of options. How cool is that? >>





I use a rasp for grating orange and lemon zest. Be sure to zest only the bright orange part, because the white pith is bitter.

Send your questions to inaforhb@hearst.com. Watch Ina on the Food Network's Barefoot Contessa (check foodtv.com for airtime) or visit our Web site (housebeautiful.com).

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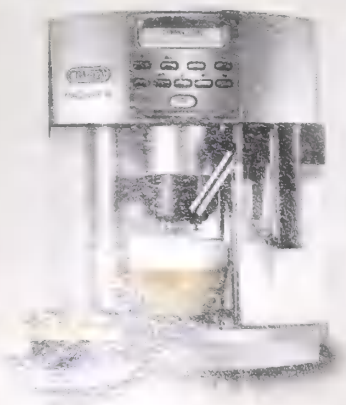
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ASK THE BAREFOOT CONTESSA

ROASTED PEAR & APPLE SAUCE

Makes 2½ quarts

- Zest and juice of 2 large navel orang
- Zest and juice of 1 lemon
- 3 pounds Bosc pears (6 pears)
- 3 pounds tart red apples, such as Macoun (6 to 8 apples)
- ½ cup light brown sugar, packed
- 4 tablespoons (½ stick) unsalted butte
- 2 teaspoons ground cinnamon
- ½ teaspoon ground allspice

1 Preheat the oven to 350 degrees.

2 Place the zest and juice of the oranges lemon in an enameled Dutch oven, such a Creuset. Peel, quarter, and core the pears apples and toss them in the juice. Add the br sugar, butter, cinnamon, and allspice and co the pot. Bake for 1¼ hours, or until all the fru soft. Mix with a whisk until smooth. The ap may break up more easily than the pears. C tinue whisking to the desired consistency. Se warm or at room temperature. *

FOR MORE DETAILS, SEE RESOURCES



After you cook the apples and pears until tender, stir gently with a whisk. I'm not big on "baby food"—I prefer the sauce to still have some texture from the fruit.

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NOTEBOOK

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COOKBOOK

Bistro Laurent Tourondel

What do you get when you cross a French bistro and an American steakhouse? The cuisine of Laurent Tourondel. In his new book, he shares your next favorite recipes...

Reviewed by PENELOPE GREEN



ONE BLUSTERY EVENING RECENTLY I MA croutons, and for a moment all was right with world. These weren't delicate, barely oiled, too-crun cubes sprinkled with a mingy bit of Parmesan, like afterthought, but hearty, grainy crusts, drenched olive oil and cheese and baked just-crisp. Their rec appears in Laurent Tourondel's version of a Cae salad, which he makes with spinach and bacon, an an exemplar of this French-born New York City me chef's brand-building philosophy, which is to me the best elements of a French bistro with those of American steakhouse.

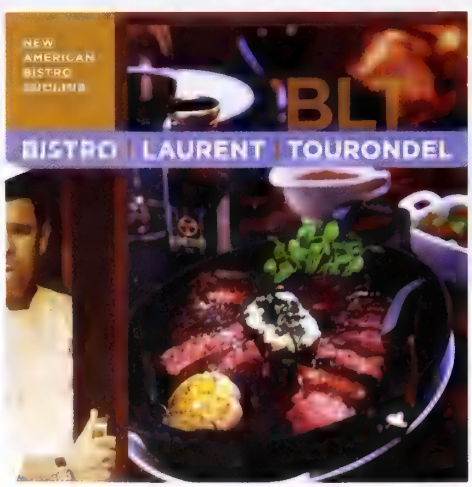
Creamed spinach, osso buco, a double-cut st steak served with a red wine reduction that calls for bottles of wine, his is manly, expense-account rest rant food that, when made at home, might shrink y carbon footprint for an evening: You'll find yoursel such a digestive fever, you'll need to turn the therr stat way, way down.

Tourondel's rapidly reproducing initials (as in Bis Laurent Tourondel), now grace a chainlet of restaura like BLT Steak, BLT Burger (home of the $73 Kobe b hamburger), BLT Fish, BLT Market, and BLT Prime well as a magazine, *BLT Living*, which appears quarte and is handed out free at his restaurants.

His newest cookbook—this is his second—prese highlights from the Tourondel canon. Unless you a basketball star, that Kobe beef burger might se like too much muchness at home, and when serv with cheese, ketchup, and mayo, sort of a fiscal was Most every other recipe, however, satisfying classic, albeit in a shin richer, and mightier form.

Lolling about the kitchen table other night, having polished off t Caesar salad with two friends, realized that this Caesar, containi as it does all the food groups (bac being its own food group), wa perfect meal. >>

"My goal with this book is to bring you a taste of the food we prepare in our restaurants every day. When you are in your kitchen, I hope you will take pleasure in cooking as much as I do."



Published by John Wiley & Sons (wiley.com); $35. ABOVE: Laurent Tourondel.

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GRILLED BLT DOUBLE-CUT STRIP STEAK

Serves 6

- 2 bottles (750 milliliters each) hearty, full-bodied red wine
- 8 ounces applewood-smoked bacon, cut into ½-inch strips (about 2 cups)
- 2 cups ½-inch-dice Vidalia onions
- 2 cups quartered button mushrooms
- 2 tablespoons finely chopped garlic
- 12 tablespoons (1½ sticks) unsalted butter
- 2 cups cherry tomatoes, halved
- 1 cup watercress, tough stems removed
- 1 cup fresh parsley leaves, roughly chopped
- Fine sea salt and freshly ground black pepper to taste
- 3 bone-in strip steaks, 32 ounces each, about 3 inches thick

MAKE THE SAUCE: In a medium saucepan, simmer the wine over medium heat for 25 to 30 minutes, or until it is reduced to 2 cups.

In a large skillet, sauté the bacon over medium heat until the fat has been rendered, 5 to 6 minutes. Spoon off the fat. Add the onions, mushrooms, and garlic and cook for 3 to 4 minutes, or until soft.

Add the wine mixture to the bacon and slowly whisk in 8 tablespoons of the butter, 1 tablespoon at a time, until the sauce is emulsified. Remove from the heat. Add the tomatoes, watercress, and parsley. Cover and keep warm. Taste and adjust the seasoning with salt and pepper if necessary.

COOK THE STEAKS: Preheat a barbecue or stovetop grill to medium heat.

Spread the steaks with the remaining 4 tablespoons of the butter. Season them on both sides with salt and pepper. Place the steaks on the grill and cook until browned, about 3 minutes. Turn the steaks and brown on the other side, about 3 minutes more. Transfer the steaks to a cooler part of the grill. Cover and cook for 20 to 25 minutes more for medium-rare. To check for doneness, make a small cut near the bone or better yet, insert an instant-read thermometer [illegible] part of the meat. The temperature [illegible] to 135°F for medium-rare.

TO SERVE: Place the steaks [illegible] with foil [illegible]



The BLT grilled strip steak. Tourondel says steaks on the bone are more flavorful than boneless, "plus you have the bones to nibble on afterward."

Carve the meat off the bone. Cut the steaks crosswise into 1-inch slices. Arrange the slices on 6 plates and serve the sauce on the side. Serve immediately.

IF YOU DON'T HAVE A GRILL: You can also cook these steaks on your stove with a combination method that involves pan searing and roasting. To do this, preheat a large skillet, preferably cast iron, until it is very hot and coat the bottom lightly with oil. Add the steaks and cook them until nicely browned, about 2 minutes on each side. Then transfer the steaks to a preheated 350°F oven and cook them until rare to medium-rare, 17 to 20 minutes.

Penelope Cooks the Steak

Tourondel suggests pairing his spinach Caesar salad with this richly sauced steak, marriage I must caution you against. Both dishes are hearty, hefty, and quite lovely meals in themselves and best served days and days apart, to give your arteries a chan to recover. Anyway, for the steak sauce I use a Christian Moueix Bordeaux, which probably isn't as hearty a wine as Tourondel would like, but it's about $10 a bottle, and th thought of using two bottles of anything tha cost more felt like an irrational exuberanc as Alan Greenspan used to say. It took abou an hour to reduce to 2 cups. The only other modification to the sauce was my omission of watercress—I couldn't find any at either of the Stop & Shops near me on the day I shopped. And yet its absence did not detrac from the sauce, which was utterly delicious and would make cardboard edible, possibly because it sported an entire package of smoked bacon.

"I think bacon makes everything taste better," writes Tourondel.

I do, too. >>

2007 P&G

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SPINACH AND BACON SALAD | CAESAR DRESSING

Serves 6



Spinach and bacon salad—with crumbled blue cheese—is Laurent Tourondel's interpretation of a classic Caesar salad.

- 4 eggs
- 1 teaspoon salt
- 2 tablespoons white vinegar

CROUTONS

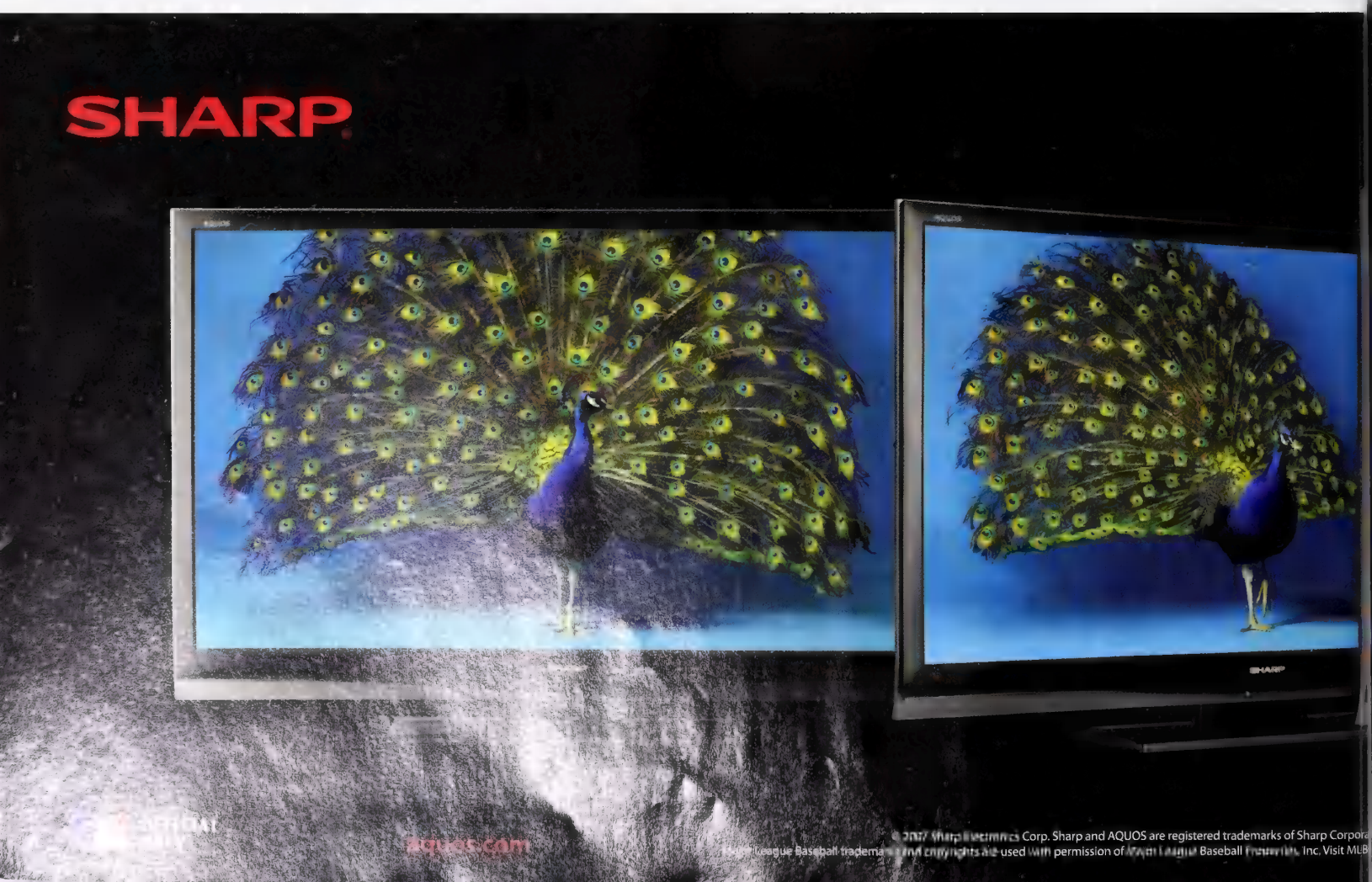
- ½ loaf country bread, crusts removed (about 12 ounces)
- ½ cup finely grated Parmigiano-Reggiano cheese
- ¼ cup extra-virgin olive oil
- 1 teaspoon paprika
- 1 garlic clove, minced
- Fine sea salt and freshly ground black pepper to taste

CAESAR DRESSING

- 6 salted anchovy fillets, rinsed and patted dry
- 2 tablespoons Dijon mustard
- 2 garlic cloves, peeled
- ⅔ cup extra-virgin olive oil
- ¾ cup freshly grated Parmigiano-Reggiano cheese
- ¼ cup freshly squeezed lemon juice

SALAD

- 1½ pounds baby spinach, washed, trimmed, and well-dried
- 1 medium head radicchio, washed, trimmed, and well-dried
- 10 slices double-smoked bacon (about ½ pound), crumbled
- 1½ cups (12 ounces) crumbled blue cheese, such as Point Reyes



K THE EGGS: Place the eggs in a medium sauce- with salted water to cover. Add the vinegar. g the water to a boil and reduce the heat to low. for 4 minutes. Remove 2 of the eggs and cool n in a bowl of ice water. They will be lightly ed. These are for the dressing.

the remaining 2 eggs 8 minutes longer, or until are hard cooked. Drain and cool to room tem- ture under running water. Peel the hard-cooked and separate the yolks and the whites. Pass the es and yolks separately through a sieve.

E THE CROUTONS: Preheat the oven to 350°F. he bread into ½-inch cubes. You should have t 2 cups.

the bread with the Parmigiano-Reggiano, olive aprika, garlic, and salt and pepper. Spread the d cubes in a large pan.

e, stirring once or twice, 10 to 15 minutes, or golden brown. Let cool.

MAKE THE CAESAR DRESSING: Crack the soft-cooked eggs and scoop them into a food processor or blender.

Add the anchovies, mustard, and garlic. Process or blend until smooth. With the motor running, add the olive oil in a thin stream. Blend in the cheese and lemon juice. Season with salt and pepper. You should have about 2 cups dressing.

MAKE THE SALAD: Toss the spinach and radicchio with enough dressing to evenly coat the leaves. Divide the salad among 6 plates.

Scatter the croutons and crumbled bacon on top. Sprinkle with the cheese and the sieved eggs.

CHEF'S TIP: Adding vinegar to the water as the eggs cook helps the egg whites to set better.

Penelope Makes the Salad

A classic Caesar is made with romaine lettuce and a raw egg yolk-and-anchovy dressing. Laurent Tourondel uses spinach and radicchio, which are in turn meatier and sharper than romaine, and a slightly cooked egg dressing that you make in a blender or food processor. What you get when you put egg, olive oil, and lemon juice in a blender is mayonnaise, in this case an anchovy-cheesy-mustardy mayonnaise. It makes a lush coating for all that bacon and spinach: tasty, but unexpected. *



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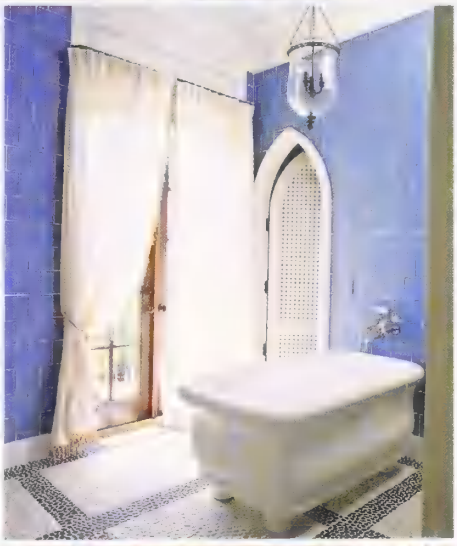
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"It is always better to overscale than underscale," the great Billy Baldwin wrote in the 1970s. Mr. Baldwin, himself famously underscale, influenced generations of designers with that piece of advice. We repeat it often in these pages, and have decided at last to act on it ourselves. Starting this month *House Beautiful* has a big new size—a full inch wider—that creates a whole new feeling. You'll find that our new size really puts you in every room, so you can get in there and explore every detail. We've been saving some of our most beautiful houses with our favorite bedrooms and bathrooms all year for this moment. We hope this issue shows you the power of scale and inspires you to be a little bolder when making choices for your own home. You can start by putting the new *House Beautiful* on your coffee table.

Stephen Drucker, EDITOR IN CHIEF

Interior design by CELERIE KEMBLE
Interview by FRANCES SCHULTZ *Photographs by* DON FREEMAN

THE ULTIMATE *Transformation*



KITCHEN/LIVING ROOM



DINING AREA



MASTER BEDROOM

Do you have to go modern in a modern white condo? Celerie Kemble shows you how to mix it up on the eighteenth floor

OPPOSITE The ix
from Brunschwig
are C lerie Kemble
faux snagreen fro
cocktail table from Epoca,

ed by a curvaceous custom sofa made by J. Edlin Interiors and covered in Troika Velvet in Crème
re-shc per chair in Castello Aragonese blue velvet from Clarence House. Round swivel chairs
re, in Lido Woven Stripe in Aspen by Brunschwig & Fils. Walls covered in dark chocolate
for Valtekz. Ceiling and trim, Ralph Lauren Architectural Off-White. Vintage carved
bbs. Sisal rug is Natura Walnut from Stark Carpet; antique Oriental is also from Stark.







/AYS BE BOLD: a blue leather wing chair from schwig & Fils and a Kemble-designed desk from aventure. Fenicoed panels from Amy Perlin. s jars handcrafted by Elizabeth Lyons. Ottoman, eventure in Ralph Lauren satin. Vermeil light fix- 145 Antiques. OPPOSITE: Apartments like this have e than enough glass, so the corner banquette is right up against the window, anchoring the room. quette covered in black coffee angora mohair n Clarence House is paired with a pedestal table David Sutherland and chairs from Nancy Corzine.

This spring HOUSE BEAUTIFUL *teamed with designer Celerie Kemble and the developers of 10 West End Avenue, a new luxury high-rise condominium in Manhattan, to create this showhouse apartment. The result: a stark white box transformed into a jewel box of comfort, texture, and color.*

FRANCES SCHULTZ: Before you got your chic little hands on it, this was an apartment typical of its modern, urban ilk—an open, glassy, loftlike space, typical of new construction today.

CELERIE KEMBLE: True. I had a big white box with floor-to-ceiling windows. I felt like a kid in a candy store with the chance to grab all my favorite flavors and create my own delight.

You had the ultimate freedom: no client.

But I did have an imaginary client.

Who is she?

A woman in her late forties or early fifties, single again, and for the first time doing up an apartment just for herself. She has a daughter in college whose bedroom doubles as guest room. She likes nice things but didn't want formal. She's barefoot when she's at home, and I thought the apartment should be delicious and sumptuous and something you were wrapped in…

Well all that faux shagreen swathing the walls is a heck of a start.

You're used to seeing shagreen in tiny bits on picture frames and snuff boxes, but used this way it's like the whole space becomes a jewel case.

And those colors you chose add to the effect. Cream and chocolate…

…and teals and persimmons and celadons with bits of shimmery lima bean.

People think, in an apartment like this, that they have to decorate modern. But you did just the opposite.

I wanted a warm and inviting setting that would accommodate antiques and fine objects without becoming precious. It had to be cozy and comfortable.

Not so easy in a bland space. What was the biggest challenge?

Scaling and arranging the furniture so it felt right to have a cocktail party that turned into a dinner party—and having it all work. The apartment isn't technically a loft, but when you have the kitchen, living room, and dining room all in one space, what else is it? We wanted to make the apartment coherent, so we put down almost wall-to-wall sisal, which I love to layer with other rugs. A lot of my wood finishes were cerused oak, which works really well with the sisal.

And tones down the formality.

Yes. I used a lot of lovely "Park Avenue Lady" fabrics—silks and velvets—that were fairly serious, so I lightened up in other ways, with the wood finishes, with simple frames for artwork, with a mix of high-low in other furnishings.

I'm on the brink of obsessing about the sofa. Love those curves! It's gotta be the sexiest thing on 10 legs I've ever seen.

We designed the sofa to go with the round lamp tables at either end and still fit on the 10-foot-long wall. The first thing I wanted for the apartment were those fish lamps! I had seen them on 1stdibs.com a while ago and fallen in love with them.

I hear you did a lot of shopping for this on 1stdibs, that amazing Web site teeming with antiques and treasures from dealers all over the world.

It actually made it possible for me to decorate this the way I really would a house, by shopping for one-of-a-kind things with character and personality. Some showhouses end up looking like furniture showrooms because the designers' choices are so limited, and I didn't want that. 1stdibs has a vast selection and lets you organize and file pieces so you can go back and look at them all together and see how they get along.

You defied expectation again in partially covering a corner window with a banquette for the dining area. It's ingenious if not cheeky of you to cover the window—it sort of grounds the room.

It's in the middle of an L-shaped space, so it relates to both the living room at one end and a library area at the other. After all, how often is your dining table actually set? This one is pretty even when it's not dressed for dinner. Banquettes are warm and cozy and give you the fun of pillows. And you don't have all those chairs grazing around like a herd of antelope.

And it doesn't really block the view.

Only the view straight down, but it's a parking lot.

You also put an elegant, leggy desk in front of a window. With a rather surprising chair.

The desk is from my collection for Laneventure, and that Brunschwig chair is like sitting in your own room—with the lights of West End Avenue rolling out beneath your feet.

The master bedroom. All I can do is sigh.

I wanted it really feminine and cocooning. It's all creams and soft grays and a color that just smells like cantaloupe but is probably closer to apricot. The sheers at the windows diffuse the light, so the effect is all soft and dreamy like the old way they used to shoot movie stars—with Vaseline on the camera lens. It's the light every woman wants to be seen in.

All right, Ms. Kemble, I'm ready for my close-up.

1. Richard Ginori china and vintage cobalt glassware contrast richly with the green suede tabletop and the dark coffee banquette. ("Of course in a real house you'd have to put glass on the suede," says Kemble.) 2. Niermann Weeks table and chairs occupy a small terrace carpeted in Synlawn "grass" good enough to fool Kemble's dog. 3. Magnolia blossom light fixture in the dressing room is by Elizabeth Lyons. 4. Entry-hall paper is Armando in Sea Green from David Sutherland. Just beyond, in the living room, the designer's coveted "fish lamps" are from Fat Chance in L.A., through 1stdibs. 5. Thermador appliances and new pulls for the open kitchen. Fabric on stools is Pisa in Terracotta from Clarence House. Light fixtures from 145 Antiques. Paint and trim Ralph Lauren Architectural Off-White. 6. The master bath is papered in an Osborne & Little stripe and trimmed in Ralph Lauren. Glass shelving, slatted bath tray, and stool by shower from Waterworks. Round table by bath from Niermann Weeks. [illegible] goes on a very sophisticated safari with vintage wicker bed and walls upholstered by J. Edlin in Brunschwig & Fils [illegible] linen. Ceiling in Modern Studio, Ralph Lauren. LG television. PRODUCED BY SENGA MORTIMER

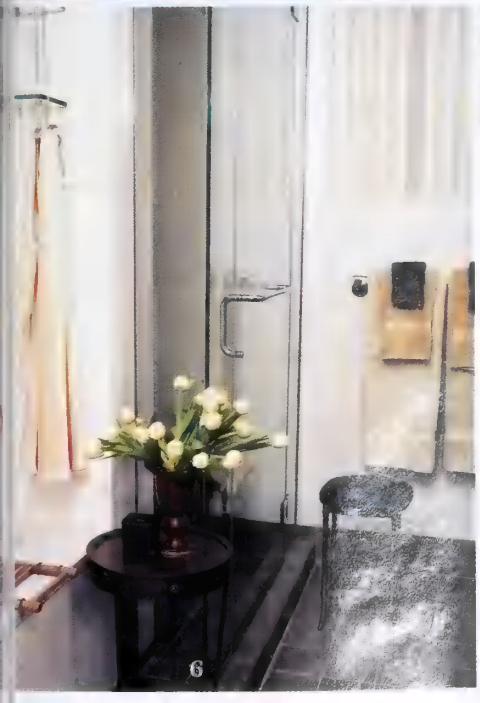
















THE ULTIMATE **CITY SANCTUARY**
The master bedroom is pure, ethereal elegance, envel
silvery chinoiserie wallpaper and yards of silk and che
from Brunschwig & Fils. The bed is hammered metal fr
Robshaw. "Like a piece of jewelry," Kemble says. Bench
dow and small Lucite table at foot of bed, Niermann
China on bench and green glass by bed, Richard Ginori
from AM Collections. OPPOSITE Chest from designer's
tion for Laneventure. Mirror, Downtown; chairs, David
land. Paint colors are Ralph Lauren's Hopsack on base
and Faded Clouds on ceiling and crown molding.





The master bedroom's headboard and canopy appliqués were inspired by wallpaper motifs and created by J. Edlin Interiors, as were all curtains and upholstery in the room. Bed curtains lined in apricot silk create a soft glow that is flattering and warm. "It's like perpetual candlelight," says Kemble. As for the custom linens from Léron, "You just want to take off all your clothes and roll in them. You can't help it." FOR MORE DETAILS, SEE RESOURCES

Interviews by MIMI READ *Produced by* ORLI BEN-DOR

10 ULTIMATE *Wallpapers* *for a powder room*



"Wallpaper adds so much atmosphere! In small spaces like powder [illegible] are free to indulge a fantasy, and using a floral as large [illegible] one creates a charming mood instantly. I love that [illegible] an engraving. So much exacting detail, and the [illegible] screens makes the design seem like fine art. It's [illegible] colorful, and it's balanced beautifully."

[illegible] PIERRE FREY, NAKA! IN TOBACCO BY BOUSSAC





The decorator Rose Cumming loved to do luxurious things in intimate spaces. I can easily imagine her doing a powder room's walls in a tufted taffeta or silk. She would have made it look just like the inside of a jewelry box. This wallpaper has the same effect and feeling. It comes in beautiful muted colors, such as warm sea blue and gladiola pink. As a result of the medium and the method, you get a really rich feeling."

CHUCK COMEAU, ROSE CUMMING BY DESSIN FOURNIR; CHERYL IN PINK ON YELLOW





"I based this design on a photo I saw of an antique kimono that had been painted on, in a freehand style. I didn't want it to look too Japanese, so I used funky colors like the ones you see in Josef Frank designs. All of a sudden, it had a 1950s feeling and even beyond—so now! And yet it has a vintage air. It would make a happy, dreamy powder room. You'd feel you were somewhere far away and exotic."

KAZUMI YOSHIDA, CLARENCE HOUSE FLOWERING QUINCE IN GREEN

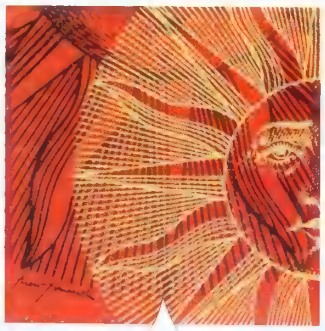




"I have a small-chair fetish, personally, and this has a Louis XVI chair, an ergonomic secretary's chair, a Mission oak chair. It's enormously effective in a small space. Besides, it is a beautifully drawn pen-and-ink design, and a good drawing is always charming. The best part is that if you have a black-and-white tile floor and black-and-white wallpaper, you can throw in some lovely hand towels in colors. You might be in a lime mood or a fuchsia mood. You get to do something dramatic and insane—for a moment."

DONNA MAY WOODS, BRUNSCHWIG & FILS LES CHAISES DE GINGER IN CHARCOAL





"Piero Fornasetti was a painter, sculptor, engraver, and interior designer born in Milan in 1913. His work is full of humor and irony, and this paper is derived from one of his designs. I like it because it's iconic Fornasetti imagery, but done in an exuberant, graphic, modern way. The suns have a sense of whimsy, yet the motif is still classical and sophisticated. Usually everyone loves a red room. It has so much impact. And red is [illegible] hospitality and warmth—[illegible] a room used mostly by gu[illegible]

STEPHEN ELROD, LEE JOFA
[illegible] IN RED & GOLD & SON





"This paper is timeless—it's been around for 60 years. If it looks familiar to you, that's because it's all over the Beverly Hills Hotel. It creates an exotic mood, as if you're in a jungle surrounded by foliage, but I think it could be used in any locale, not just a tropical one. Because of their tiny size, powder rooms give you the opportunity to be more dramatic and expressive than you ordinarily can be. This would [illegible] a dynamic choice because it's [illegible] stylish and it has the largest repeat of [illegible] we sell. The scale is the fun of it."

HARRY HINSON, HINSON & CO
MARTINIQUE IN GREEN





"We designed this one in 1970, when thing chinoiserie were very fashionable. Now chinoiserie is all the rage again. The blu and white combination is traditional willowware coloring, and we added metal silver to jazz it up. Powder rooms are most for guests. They should be entertaining, a this one is because you endlessly discov new things. It's like a landscape—there ar seven or eight types of Chinese pavilions, f different bridges, little men in fishing bo: Amazing how much detail is packed into i

SIR PETER OSBORNE, OSBORNE & LITTLE
SUMMER PALACE IN BLUE





o have these butterflies all around you in
s Jubilant colorway—it's like offering your
guests an invitation to joy. You need no
work with it. The pattern is handblocked,
and the cream background is painted
o the paper, so it's tactile and stimulating.
he colors are sherbet-y—a livable fuchsia,
a medium teal, a cantaloupe, and a
true but gentle grass green. The overall
pression is this mad joy of fluttering. In our
me, we can't be reminded too many times
about nature."

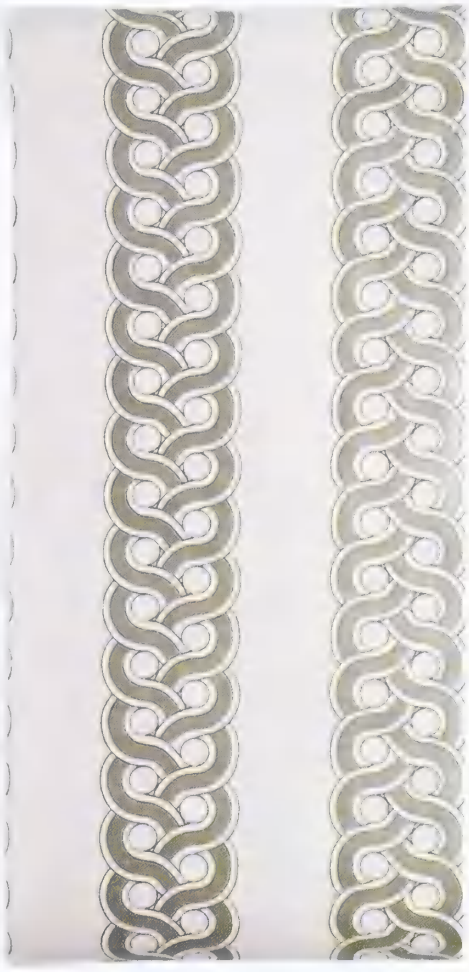
KEN WAMPLER, ALPHA WORKSHOPS
BUTTERFLY IN JUBILANT





"This retro pattern was first printed in the 1980s, part of a collection styled by couture designer Mary McFadden. it has such intensity and moves so beautifully! Obviously, it isn't a floral that you would describe as pretty-pretty, you know? It's got punch. If powder rooms are small, brief moments of checking oneself over before one steps out into the world again, you want something exciting and flattering on their walls. This one is complimentary to the skin as well as the psyche."

MIKE BRUMMEL, KIRK BRUMMEL,
A DIVISION OF BRUNSCHWIG & FILS
BYZANTINE SWIRL IN RED





"The overall feeling is inspired by a wallpaper we found from the 1940s. The colors are gorgeous: I love the idea of powder pink in a powder room, which creates a nice soft glow on the walls that's flattering to the complexion. The bit of metallic color creates a low level of glamour and luxury—it's not too shiny or in your face. I can see it in a polished Manhattan apartment or an urbane, elegant townhouse. It's much more town than country."

SUSAN NORTH, SCHUMACHER
BRAIDED STRIPE IN PINK

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HOUSEBEAUTIFUL.COM





THE ULTIMATE *Craftsmanship*

All the possibilities of the needle, the brush, and the artisan's hand in a heartfelt new house by designer Jeffrey Bilhuber

Interior design by JEFFREY BILHUBER
Interview by MIMI READ
Photographs by DON FREEMAN

In the living room of a Bedford, New York, house by Jeffrey Bilhuber, a camelback sofa by Bilhuber & Associates is covered in Cameo in Robin's Egg from A.M. Collections—the same fabric Bilhuber used for the portieres, or curtains, between rooms. Slipper chairs are covered in Bhagalpur Plaid in natural by Shyam Ahuja. Because Bilhuber believes "art shouldn't be confused with decoration," he usually doesn't buy art for clients, but he couldn't resist this trove of bird prints from Dan Marty Design. The Chinese drum tables are from Knollwood Antiques.

MIMI READ **This house is a beautiful example of your brand of distilled, disciplined but very adventuresome American decorating.**



JEFFREY BILHUBER: It's a classic American clapboard form, a new house. It is in Bedford, New York, a handsome old town that's always been considered a bedroom community of Manhattan.

Did the locale drive the decor?

It did and it should. The house is grounded in a Bedford, tilling-the-soil kind of aesthetic. Bedford is a muscular place, wooded and hilly, with stone walls and large outcroppings of rock. There's a purity to the components. But another goal was to give it a strong, creative personality and a sense of patina and history—to marry the clients' bohemian lifestyle with iconic American architecture.

You've used many handmade things. Where were they made?

From Bedford to Bhutan. Drum tables throughout the house came from Japan, Bali, and China, but they all suggest somebody carving them, lacquering them, and stretching the drumskin. I've tried to evoke America's history of handmade crafts, as well. The walls in many of the rooms have been over-combed with paint by a wonderful talent, Philip Bland, and they're in the spirit of slipware, spongeware, and combware—that American pottery.

With that forthright old dining table, pale walls, and a dark ceiling, the dining room looks notably low-key—even contemplative.

People get ridiculously pretentious in dining rooms. I don't know who they're trying to impress! I think it should be the opposite. I think the dining room should evoke memories and images of family and nostalgia. Country houses like this one are a great opportunity to entertain family in comfort. The ceiling is painted and combed, but it's dark, which promotes a sense of intimacy and inwardness.

Between the dining and living rooms, you've hung portieres, or internal curtains. What were the reasons?

Portieres are a centuries-old solution that lets you close off certain rooms without having architecture. It's soft architecture. I've used them throughout this house. I'm a great believer that if the idea is good, repeat it. Cohesiveness is what you're looking for.

In contrast to such relaxed comfort, the guest room has that pencil-post bed and Windsor chair, giving it a chasteness, even a severity.

I'm not of the school that makes a guest room more comfortable than the main rooms of the house by filling it with notepads and cups of pens. It should be a self-contained universe, but the guests should also want to find out what else they might be missing—you know, mingle with the family.

Where did that hu[illegible]eric stone sin[illegible]owder room come from?

The owner came to [illegible] images of wall[illegible] stone basins. So we went [illegible] and found this [illegible] old marble basin. It's just one big slab of beautiful matte marble, carved from a single block. In its previous incarnation, it had been anchored to a wall. We simply let that big rough cut show.

I also love the antique hand towel collection. Why do these slightly stuffy artifacts look so original and high-spirited in this context?

There's something rather annoying about three perfect little hand towels in a powder room. It's too precious. I'd rather wipe my hands on my pants! But if you have a whole stack of them, it says, 'Oh for goodness sake, just mop off!' I also stacked three towel bars like a ladder—that makes the towels so much more approachable and humorous. It's like a laundry line! That's the charm of it.

The ceiling in the master bedroom is so textural. What is it?

It's reeding, and it comes in rolls. You traditionally use it as fencing material or over pergolas to provide shade or at the boundary of a pond to prevent the soil from cascading in. But I always imagined it as a canopy. It's relatively inexpensive—you nail it up with a carpenter. It only comes in certain widths, so you have to find some way to start and stop. That's why we introduced all those beams. That allowed us to insert the reeding into the coffers.

That bed with its soft yet tailored draping is a strong statement—and very calming.

Imagine if you were in that huge, barnlike room in a standard uncurtained bed. You'd feel overwhelmed. But all that Indian-printed voile creates a room within a room. The bed hangings are more soft architecture—they break down the space and make it feel much more intimate.

What was your inspiration for the two iron-and-glass showers in the master bathroom?

They're made of classic casement windows. You're used to seeing them on flat elevations, but here it's three-dimensional.

There's no door on the master bath—just another pair of lavish portieres. And you've used a steer hide rug on the floor, just as in the master bedroom.

The clarity of any house comes from the fact that all the components have purpose. They assist each other. Clarity doesn't mean minimalism and strict editing. It means you have clear vision and each piece fits into the bigger puzzle. Remember when I was talking about cohesiveness? Here, you want to look from the bedroom to the bathroom and see the same materials, whether it's steer hide or the same printed cotton. As far as choosing fabric, you're making a big investment in a single decision, so you'd better love it. You have to take a very assured stance.

PRODUCED BY SENGA MORTIMER



living room (foreground), the pair of 1950s
oak and rush fauteuils are from Ann Perrin
ics; beyond the portieres is a soft, subtly
ling dining room. Armless Klephans Bar
chairs by Bilhuber & Associates; Ralph
n's woven rush Joshua Tree armchairs add
t at each end of the table, and accentuate the
al "legginess" of the room. OPPO
ce hall, a rectangular table is
n fabric by John Robshaw.



Bilhuber relied on symmetry to make the family room feel balanced and settled. The custom sofa, covered in John Robshaw's Maansi in Henna, and the pair of light blue armchairs are by Bilhuber & Associates. In the foreground is a painted spoonback chair that Bilhuber put on casters, so that it can travel freely around the room from sofa to fireplace. Bilhuber chose it for comfort, but also for transparency, so people on the sofa can see the fireplace. The large-framed coffee table has a reclaimed wooden top. Bilhuber used a checkered flat-woven cotton rag rug by Shyam Ahuja to go underneath the clients' floral area rug.







ULTIMATE SHOWER
master bathroom, the custom-stainless-steel-glass enclo-
for the two showers (see reflection in mirror) were
ade by Soekirchen Steel Window Repair Inc. Hardware
e sink's are by Waterworks. Floor tile is Granitoria, and
e from Urban Archaeology. The woven striped waste
is from Gracious Home. OPPOSITE: The powder room's
cut marble basin came from Soleil Antique Tiles. It has an
entious, tactile appeal, as does the lighthearted display
rative hand towels. The mirror is from The Yellow Monkey.





& ULTIMATE **RETREAT**
first-floor bedroom, visitors are treated
oft, striped cotton pajamas fresh from the
n OPPOSITE: Billruber wanted to showcase the
utiful lines of the freestanding Waterworks
dide tub overlooking the garden. Tiger-print
ls by Porthault are folded over the rungs of
irs from The Yellow Monkey. Curtains are of
ame custom John Robshaw fabric used on the
hangings in the adjoining master bedroom.

"All that Indian-printed voile creates a room within a room. The bed hangings break up the space and make it much more intimate."

JEFFREY BILHUBER



The walls, ceiling, and floor of the master bedroom are rich in organic textures and colors. The ceiling is covered in sheets of reeding. The bed canopy is a custom blockprinted John Robshaw fabric trimmed with Jim Thompson's Bang Na trim in Damask Rose. It is suspended from the ceiling on chains. The sisal carpet is New Jute Diagona' in natural bleach from Cl... Carpets. ...th-century French armchair is upholstered in C... Milano's ...ma in an energizing purple. Two garden sto... from ... Hobbins serve as side tables. FOR MORE DETAILS, SEE RES...





House Beautiful
BED & BATH
Issue

Interior design by PAOLO MOSCHINO
Interview by LISA CREGAN
Photographs by SIMON UPTON

THE ULTIMATE *Warmth*

Easy, worldly comfort in a rare American house by Paolo Moschino. This is decorating with nothing to prove . . .

LISA CREGAN: *How can it be that a house in New Jersey looks so rooted, so lived in and, frankly, so gloriously Italian?*

PAOLO MOSCHINO: I grew up near Florence, in a small town on the coast. Our doors were always open. I was used to beautiful light and doors that open out into a garden. That's what I take away most from Italy—a sense of light. I don't like making dark rooms. And I suppose, being Italian, I have a strong sense of family. I tried to make this house feel like one big comfortable room. >>

OPPOSITE: In the living room, Moschino worked from the reds, creating a supremely comfortable background for intriguing objects like a 19th-century French oval mirror and a Buccellati silver monkey. With walls bathed in a custom sand color, the red cotton curtains and red chenille sofa warm the neutral palette. Sofa pillows include a mix of bronze silk and antique French embroidery.

You started out designing fabric and furniture for Nicholas Haslam in London, and eventually bought the company. How is it that you became an interior designer?

More and more people started coming into the showroom saying, 'This is the look I want for my house'—so I started doing houses!

Okay, so you had this house to furnish and you were five time zones away. How did you begin?

This house was completely gutted. I did things like raising the height of the doors everywhere. For me, it's important to get the bones right before I start. When I walked into the living room I decided to start with that red fabric for the curtains and it influenced the rest of the room, like the rug, then the sofas and chairs in simple colors and simple fabrics.

Tell me about your thought process as you laid out the kitchen and dining areas.

This is a young family so I didn't want it to be super-traditional, or too modern, either. It is a compromise between the two, a classical feel, I think. And the idea of a formal dining room is a joke, anyway. You should be able to use every single room every day. I like to cook, and so does this client. When I have friends over, I don't like to be in the kitchen, hearing everyone in other rooms having fun. That's why we made this kitchen much bigger than it was originally, and we opened it up into the dining room. You can see through from one room to the next. This is a small family—they have only one child, and I wanted to make the whole first floor feel open, so that if the mother is baking a cake in the kitchen, their daughter is playing the piano in the drawing room, and her father is reading in the library, they all feel they're together. None of the rooms are tucked away.

Are there other signature Moschino looks here?

Well, I never put a sofa against a wall. To start, if you have a sofa right against a wall you can't put a table behind it, and I like to put a lamp behind a woman, rather than next to her. It's the same effect as women in candlelight—it's nicer. And I always make sure there is a flow, but I like every room to be a bit of a surprise. I wouldn't want anyone to come in here and say, 'Oh my God, all the rooms are all the same.'

These backgrounds are nominally neutral, but they have so much texture.

All the walls are special finishes hand painted. I like adding [illegible] and I use a color I call 'greige'—a [illegible] I painted the [illegible] darker [illegible] the [illegible] looks like a [illegible] What kind of [illegible]

OPPOSITE: The living room fireplace was marbleized by English decorative painter Dawn Reader. Neoclassical obelisks and urns on the mantel mix with English antiques. Club chairs upholstered in linen velvet and a copious olive beige sofa—all fabrics and furniture from Nicholas Haslam—give the room a cozy sophistication.

is that?' It's actually hand-painted. The idea was to do a chinoiserie white scene—white trees, white leaves, all very whitewashed. Yes, a little like a fresco.

Marble busts, Victorian curiosities, sundry antiques. Is there a method to your mingling?

I don't know. I do it the way I like. I buy only what I would like to live with. I can't imagine buying an expensive table for a client just because I thought I would make a big commission—what if someone saw it and asked, 'Where did you get that ghastly table?' I think it doesn't matter if an object or painting doesn't have great value if it works for the room. For example, there's a bronze sculpture from the 1920s under a mirror in the living room in this house, in the same room as an 18th-century statue, and on a table in the hall is a 19th-century marble bust. I think they go together well. I don't much like houses where they have hung Picassos everywhere, you know? You might as well hang a clear plastic bag full of cash on the wall if you want to show off how much money you have. In this house some pieces have great value and some are purely decorative.

You don't take on projects in America very often. What was it about this one that made you say yes?

I knew the family, met them about ten years ago. They're Americans, but they used to live just outside London in a converted 19th-century barn. And here, in New Jersey, they live in the country too. They have horses. And chickens! I like to laugh, to have fun when I work. They both have a great sense of humor, and they're open-minded about every single idea.

Apparently open-minded enough to hang a 19th-century Florentine painting over a child's tub and put an antique secretary in a bathroom.

Anyone else might say, 'Let's put that painting in the dining room,' but she immediately said, 'Let's put it in my daughter's bath.' I was surprised for just a moment and then I thought, why not? I don't think your most precious pieces have to go in the living room. My client spends a lot of time in her bath, and this way she can look at things like the secretary and that suede and leather chair every day. They're special and she can enjoy them.

Did some baronial hunting lodge get sacked to fill this master bedroom?

The bed in the master actually came from the family's house in England, and so did the wicker dog bed. I wasn't really thinking of a theme. They do have two dogs, though. One of those dogs speaks only Italian. I'm serious! It's a rescue dog from a pound in Italy, so when I visit, he is always very happy to see me. We speak the same language. PRODUCED BY DAVID M. MURPHY



















The X-pattern of the dressing room's oak cabinets is Moschino's way of adding interest to a very large space. OPPOSITE: The walls of a tiny guest room are custom-painted in a bamboo lattice pattern. In keeping with the theme, the bed is vintage American faux bamboo and the bamboo floor lamp is a Moschino design.





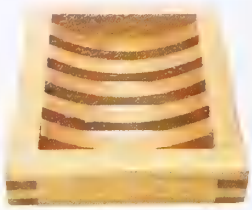






THE ULTIMATE BATHTUB
In the master bathroom a 19th-century English secretary makes a surprising focal point. OPPOSITE, TOP: The color palette in the daughter's bath, all shades of blue, was drawn from the Italian chinoiserie-style painting over the Barber Wilsons footed tub. CENTER: The round bedside tables in the master are 19th-century Flemish. BOTTOM: The master bath sink is an antique commode refitted with a limestone sink. FOR MORE DETAILS, SEE RESOURCES

50 *Makeovers for* THE ULTIMATE Bath *99¢ to $9,588*



1. Soap Dish
Wash your face, pretend you're at a sauna in Finland. Great design for less than a dollar. Molger walnut soap dish, 99¢. IKEA: 877-345-4532 for stores.

2. Scoop
The whole point of bath salts is using too much. Scoop away. $1 each. Sabon: sabonnyc.com.



3. The Cure
Where do you even begin at a Chinese homeopathic pharmacy? Here's where: White Flower Oil, for headache, sore muscles, or congestion. Great bottle! $3. Eyang Health: eyanghealth.com.

4. The Deep Soak
The enemy of every great bath is the overflow drain. Slip on this cover and soak all the way up to your chin. Bottomless Bath, $5. Slip X Solutions through Gracious Home: gracioushome.com.



5. Toothbrush
Why settle for [illegible]? Sonicare [illegible] $199. Philips Sonicare: 800-[illegible]

6. Wash Cloth
Massage! Exfoliate! You can have it fine, medium, or coarse with this handspun agave-fiber spa cloth. Ayate Cloth, $6.50. Maguey Weaves: magueyweaves.com.

7. Towels
There are a lot of great towels out there, but we always come back to the Thomas O'Brien Collection for softness, style, and price. $7–$10. Target: target.com.

8. Pumice Stone
Viva Vesuvius: natural volcanic pumice in fresh-from-the-crater chunks. On a rope! A great spa toy for $8. Tadé through Basic French: basicfrenchonline.com.

9. Toothpaste
The tube alone is worth the price, but how about those flavors: aquatic mint, jasmine mint, fruit mint. Gotta brush. Marvis Toothpaste, $9. Marvis: anthropologie.com.

10. Scented Candle
Harry Slatkin's favorites include pineapple mango, vanilla coconut, passionfruit-and-guava. That's candles, not smoothies. 4 oz. candle, $9.50. Slatkin & Co.: bathandbodyworks.com.

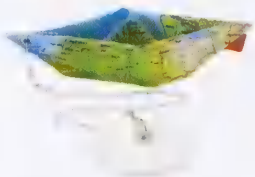
11. Bath Mitt
Just seeing it in your shower will make you relax. Ralph does understand the little luxuries. Organic cotton mitt, $10. Lauren Spa: ralphlauren.com.

12. Color
[illegible] creamiest, prettiest, [illegible] washcloth in the [illegible] or towels [illegible] by [illegible] $60–$80 [illegible] [illegible].com.

13. Soap
So beautiful it hurts to unwrap it, but we promise no regrets. A hard-milled soap with a pistachio-oil base, in nine fragrances. Tuberose from the Classico Collection, $11. Claus Porto through Lafco: lafcony.com.



14. Tub Toy
It's a drain stopper. It's a toy. Everybody, regress! Dinghy Drain Stopper, $13. DCI through Mxyplyzyk: mxyplyzyk.com.





15. Organizers
Not only are these baskets beautiful, they're machine-washable. Lidan, $15 for a set of 4. IKEA: 877-345-4532 for stores.





16. Tumbler
Chunky bubble-filled glass was a hit when it arrived from Provence a few years ago. Now in chunky plastic, safe for your bath, in clear or blue. $15. Biot through General Home Store: 631-324-9400.



17. Pomander
Vetiver scent is very calming, and curiously European. Use it on a tabletop or as a sachet. Vetiver Root Ball, $20. Côté Bastide through The Lavender Heart: 206-568-4441.

18. Shower Paste
They say it detoxifies, polishes, hydrates. We say it smells amazing and is totally addictive. In 17 fragrances. Milk, $25. K. Hall Designs: khalldesigns.com.



19. Skin Brush
This will get your circulation going in the morning. A great, but not-too-harsh, exfoliator. $26. ESPA: 877-377-2872.

20. Shower Caddy
When you've had it with chrome organizers, try the softer look of bamboo. $28. Gaiam: gaiam.com.

21. Body Scrub
These sea-salt scrubs have following for a reason: but soft skin. In five fragrances Sabon: 866-697-2266.

22. Bubble Bath
Before we all went to spas, took bubble baths. Some o still do. Lavender Foaming $32. L'Occitane: loccitane.



23. Slippers
Teddy-bear soft. Love thos padded soles. Plush Slippe $32. Restoration Hardware restorationhardware.com.

24. Spa Socks
They're heatable and scent with lavender; they'll turn y into a puddle. $39. Pottery potterybarn.com.



25. Make Up Towel
Doesn't it just make you s Your guests will thank yo $45. The Monogram Sho 631-329-3379.

6. Storage Jars
ur cotton balls deserve the st: Tall footed apothecary s, the handsomest we've seen. 5 and $50. Williams-Sonoma me: wshome.com.

7. Clock
ovely clock that won't look t of place in the bath. Abbey ntiqued Brass Ball Clock with man numerals, $46. Two's mpany: 800-896-7266 r stores.



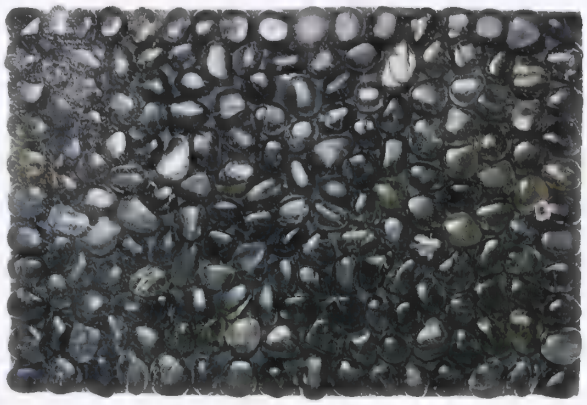
8. Rose Water
/e're not exactly sure what to do ith it, but it smells divine and u'll never toss this big gorgeous ottle. $50. Santa Maria Novella rough Lafco: lafcony.com.



9. The Bath Mat
culpted white mod polka dots—eah, baby! Amara bath-mat, 50. India Rose through Bella outique: 501-603-5373.

10. Shower Curtain Rod
omebody had a very good dea: Add 7½ inches to your hower with this curved curtain od. $54. Inspirations by Moen: si.moen.com.

31. River Stone Mat
Dry your feet and massage them too with this polished river stone bath mat. $59. VivaTerra: vivaterra.com.



32. Bath Set
Martha Stewart's milk glass bath accessories are classic, lovely, and forever. $78 as shown. Available late December—worth the wait. Macy's: macys.com.





33. Starfish
Not your typical sea-accent, these starfish are silverplated. $80 for 4. Two's Company: 800-896-7266 for stores.

34. Washstand
Think of all the things you could put on it. Isn't it pretty? Cream Iron Barstand, $89. Wisteria: wisteria.com.



35. Shower Curtain
So simple, so elegant: sheer white cotton organdy curtains in vertical or horizontal stripes. $95–$140. Waterworks: waterworks.com.

36. Bench
The #1 all-time classic bath fantasy: a bench covered in white terrycloth. Newbury bath stool, $119. Restoration Hardware: restorationhardware.com.



37. The Robe
The robe of robes from a man who understands bare skin. Lush Robe, $125. Calvin Klein Home through Macy's: macys.com.

38. Toilet Seat
The classic English wood seat, but with a sleek silhouette. Contemporary Solid Wood Toilet Seat, $150. Kohler: kohler.com.

39. The Regime
A five-stage detox system that's like returning to the sea. bath oil, seaweed bath, mineral sea salts, salt scrub, body oil. From $235 for the set. ESPA: 877-377-2872.

40. Wellness Shower
A showerhead that takes water purification to a whole new level. $249. Wellness Enterprises. wellnessshower.com.

41. Massage Table
Now all you need are the hands. Folds for easy storage. $499. Pottery Barn: potterybarn.com.

42. Bamboo Sink
This wood basin makes a strong spa statement. Moso Bamboo Vessel, $700. Stone Forest: stoneforest.com.

43. Waterfall Faucet
A new look for water: a thin sheet cascading from a 16-inch-wide shelf. Axor Massaud Lav Mixer, $778. Hansgrohe: hansgrohe-usa.com.



44. Swan Faucets
Enough spas and wellness—don't give up on glamour. Swan Basin set, in 16 finishes. From $1,755. Sherle Wagner: sherlewagner.com.

45. Cold Cabinet
Much better for pills and cosmetics—a medicine cabinet with a refrigerated compartment. M Series With Cold Storage, $1,900. Robern: robern.com.

46. Towel Warmer
Why do warm towels always mean exposed pipes? Jacuzzi finally figured it out. Home Spa Towel Warming Drawer, from $1,980. Jacuzzi: jacuzzi.com

47. Crystal Faucets
Jewelry for your bathroom from designer Michael S. Smith. (Don't miss the black onyx version.) Town Basin Set, $2,283. Kallista: kallista.com.



48. Medicine Cabinet
The original was salvaged from Helena Rubinstein's Park Avenue apartment. The interior is any stone, to complement your bathroom. Absolutely ravishing. Lenox Medicine Cabinet, from $4,185. Urban Archaeology: urbanarchaeology.com.

49. Super Shower
Showerhead, body sprays, foot spray, and—our favorite part—a hidden storage locker, because nobody needs to see your shampoo. From $4,731. Rohl: rohlhome.com.

50. Infinity Tub
Your own private Bali. Ultra-deep, eleven bubbling ports, and—do we even have to say it?—it's big enough for two. Sok Overflowing Bath, $9,588. Kohler: kohler.com.



PRODUCED BY SAMANTHA EMMERLING

Interior design by SUSAN TULLY
Interview by CHRISTOPHER PETKANAS
Photographs by LAURA MOSS

THE ULTIMATE *Simplicity*

This Vermont farmhouse is the last word in comfort, with the peaceful soul of a Shaker

CHRISTOPHER PETKANAS: Not everyone gets to build a 4,500-square-foot house on 180 virgin acres in southern Vermont. Your clients must feel like they're sitting on top of the world.

SUSAN TULLY: The owners have a college-age daughter and two young boys. They live in Connecticut, and this is their weekend house. It was originally supposed to be the guesthouse, which they planned to camp out in while the main house was being built. But they wound up loving this place so much they decided this is where they'd live.

What was your brief?

Comfortable, light, and inviting. The owners said that if they had their druthers, the house would look like it was on Nantucket. But they obviously knew this was inappropriate for rural Vermont. It was very important to me to do something that related to the location. The idea was to build a new house that had the feeling of a Shaker-style farmhouse, but with all the 21st-century amenities.

How did you achieve that?

I incorporated a lot of architectural salvage, including old barn beams and heart-pine floor planks. Other floors, the foundation, all the chimneys, and some of the fireplaces are in a gray granite that's indigenous to Vermont. So the house does have a primitive—but not too primitive—Shaker feel. Rustic yet sophisticated, I would say.

What jump-starts a room for you?

Very often it's the rug. The living room started with a lovely design by Elizabeth Eakins Cotton that looks like an old American quilt. All the wheat tones and blues and reds you see in the room—the upholstery, the curtains, the throw pillows—were lifted from the rug. The colors are subtle and really evoke indigenous Vermont. Throughout the house I took an all-seasons approach. Since there are no slipcovers and we weren't going to change the floor coverings and curtains [illegible] floor, I was always careful to choose colors and textures that are neither too warm or too cool. Wearing one hat in mind, the rooms had to feel both cozy in winter and [illegible] summer.

What are your feelings about bedrooms?

I know this has been said a million times, but I always try to create the serene atmosphere of a retreat or sanctuary. One thing I can't bear in a bedroom are islands of color—continuity is everything. The rug and walls, furniture and curtains have all got to talk to each other.

And what about bathrooms?

I don't like bathrooms that are created in a vacuum. I think they should always relate in some way to the rooms they lead off of.

How much of the furniture did your clients already own?

None of it. A year before the house was finished, I went to an antiques show in Philadelphia and started stockpiling. I insisted that if a piece was not American it had to at least look American. In this way a few Welsh and English things were allowed in.

It's clear you're no fan of pattern.

That's right. I wanted the artwork and antique Shaker pieces to pop, and pattern would have gotten in the way. Besides, with all the wood cabinets, paneling, glazed paint, and textured plasterwork, it's not as if there isn't already a lot of background interest. Typically I don't use wallpaper. I always prefer to custom-color walls to coordinate with fabrics and carpets than to use paper. The only thing I might do in a more formal city setting is geometric stenciling.

Has your business been touched by the green trend in building and decorating?

Definitely. People still want all the amenities—steam showers, Wi-Fi, radiant heat, call-in systems that allow them to turn on the air conditioning from a distance. But they are also interested in doing everything they can to save energy. Light bulbs that come on gradually and burn at less than 100 percent are one example. And people are open to scaling down, to living in a way that's more manageable and less complicated. Look at my clients. Having started out thinking they wanted something quite grand, they discovered they were happy with a lot less. Of course, less is relative. But as far as they're concerned, shifting down was not a compromise. PRODUCED BY DORETTA SPERDUTO



Three walls of tall windows flood the sunroom with light. "Mature trees march right up to the house, so it's almost like you're in a treehouse," says Susan Tully. "It's wonderful to sit here and watch the snow fall in winter and birds flitting about in summer." To help give the new house a sense of history, she chose an iron-framed sofa table with an antique French parquet top and tongue-and-groove panels for the spaces between the old barn beams. John Russell armchairs; Holly Hunt chandelier; Elizabeth Eakins rug.











OPPOSITE: The kitchen ceiling is faced in 300-year-old floor beams, rescued from an old barn and whitewashed. John Rosselli pendant lights. ABOVE, CLOCKWISE FROM TOP LEFT: An Aga range works beautifully with the kitchen's spare aesthetic. Wainscoting in the dining room is six feet high, to balance rafters that would otherwise feel too heavy; John Rosselli chandelier. Custom wrought-iron light fixtures add strength to the simplicity of the front hallway. The living room owes its all-American appeal to sumptuous John Boone upholstery, an antique longcase clock, and a rug by Elizabeth Eakins inspired by a patchwork quilt.



THE ULTIMATE WALL OF STORAGE

BOTH VIEWS: The master bedroom's cherrywood pencil-post bed and sober millwork pay homage to the Shaker... ...gnificent custom cabinetry (OPPOSITE), built by Mark Breen Construc-tion... ...of classic club chairs and ottoman, upholstered in a Travers cotton and wool. Ho... ...eruse pale muted fabrics from the room to give it a sense of calm. Holly Hunt lamps... ...rpet. John Rosselli wrought-iron chandelier. Curtains and roman shades are Bed... ...from Rogers & Goffigon. FOR MORE DETAILS, SEE RESOURCES



House Beautiful
BED & BATH
Issue



THE ULTIMATE *Color*

Nothing is as cool as blue and white. How many blues can you count in this Florida house?

Interior design by ROBIN BELL
Interview by CAROL PRISANT
Photographs by DON FREEMAN





In the family room, a vi… bed—with a lax beneath it for toys—makes a larg… coffee table; striped fab… on the cushions and … of the cane-back slipper chairs comes from Old World W… ows on the Irish linen sofa are … Jan & Todd's LeBrun t… a modern, dry hall … and softened by an … mirror on the stairs, and … bronze bench wrapped … In the gloaming … the … wedge expands … vestiges.







CAROL PRISANT: **You lived in Vero Beach—not far from this house—for 14 years. By now you must be kind of an authority on decorating for tropical climates.**

ROBIN BELL: I don't know if living in Florida made me an authority, but it did teach me a lot.

Like what?

Well, there's one good example in the family room. See the sisal rug there, with the edges bound off in blue? Now, anywhere else in the country, that binding would be made of webbing. But in the tropics, leather trim holds up better than webbing does. Wherever possible, actually, I try to encourage people to use simulated leather instead of real, partly because I'm an animal rights advocate, but also because—forget Naugahyde—simulations aren't nearly as nasty as they used to be!

Any other hot-climate tips?

It was very important to all of us to give the house some feeling of age, so I decided on fresco for the walls. But instead of putting real plaster over the Sheetrock, I developed and mixed a combination of materials that would be a very convincing alternative to aged plaster, but would hold up in this climate a good deal better than the real thing.

Why was it so important to age the house?

Outside of the old, settled areas like Palm Beach, most of Florida is relatively new. This house is only four years old. But the owners are serious antiques collectors and needed a sympathetic background for their things. That's why I carpeted the hall staircase in patched-together fragments of old kilims, or, in several of the rooms—where there were pale-blond bamboo overdoors—stained the bamboo to make it look antique. Then there was that brand-new giant map on the playroom wall that the family wanted to get rid of. I guess because the house is on a tiny island and waterbound, that map reminded me of Marco Polo and Venice, but before ripping it off, I thought I'd try some glaze on it. It looked wonderful, suddenly, and amazingly old. And now that I think about it, I realize that the other Venetian influences here weren't actually premeditated. They must have been instinctual.

Do you mean those pointed arch friezes in the master bedroom, bathroom, and small office? An unusual motif for tropical decorating.

I'd have to say that the Moorish-Venetian thing seemed to have turned into a subliminal theme here. The master bedroom references it with that deep-blue stenciled frieze, and the cotton and linen bedroom carpet picks up the same square pattern that's on the adjacent bathroom floor in river stone embedded in concrete. I love that black and white river stone. It's very Moorish. It was common in interior courtyards, and so was a version of the lattice I used on the arched doors in the bedroom. I like the contrast the bedroom carpet makes against the mahogany floor, too. Strong contrasts are always crisp and refreshing in hot climates.

And while we're in the bedroom, I really need to know why you decided to put that green pillow on the club chair. If I had created such blue-and-white perfection, I would have been afraid to add another thing!

It's a vintage damask pillow I found. Its age lent it a certain distinction, and its jungle leaf color, I thought, would be a nice reference to the jungle outside, plus a nice foil for all that blue. It's just part of what a good designer does—it's editing.

And while we're on the subject of blue, it's interesting that you've used a blue-and-white color scheme throughout the entire house.

My clients are in love with blue and white! But I agree with them. In hot weather, nothing else is as cool and invigorating. Did you notice that the blues are varied from room to room? That gives a sense of continuum without their having to be the same at all. And in the master bedroom, I've even varied them *within* the room. There's a light charcoal-navy on the stenciled frieze, a dark charcoal-navy outlining the windows, doorways, and baseboard, and the walls themselves are glazed a shade I'd call chambray blue. In the dining room downstairs, though—and I just love this room for its lovely proportions—that smoky blue shade isn't from a paint chip at all. It's a blue base coat with two subtle glazes on top.

Designers always talk about good proportion. What is it, really?

Well, take this dining room. It's almost perfectly square, and it also has a 14-foot-high skylit ceiling. Squareish rooms with high ceilings, I think, are often those with the most beautiful proportions.

One final—sort of silly—question. Why have you put a towel warmer in a Florida bathroom?

Actually, that's a really *good* question. Florida is very, very humid, I'm sure you know, and towels need to thoroughly dry here or they get really mildewed. Just keeping them on a towel warmer set on a low setting is enough to dry them out—a little trick I learned from my English clients. The truth is, clients can teach designers, too... if they listen.

PRODUCED BY SENGA MORTIMER

the stairs, two period Cuban wheelback chairs. 2. The open, spacious kitchen has "a place ...ays Bell. 3. The second-floor covered porch with its wrought-iron seating is especially lovely in ... a Peter Fasano blue-and-green stripe. On the floor, a sisal carpet from Stark. 5. The "map ... Tout cottons with contrasting welts. The Anglo-Indian sconce was found at Guild ... w...ical semi-matte acrylic glaze tinted with raw sienna and raw umber.



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In a plantation-like master bedroom with a stenciled frieze, antique pier tables are the perfect bedside height for the unusually high British Colonial–style bed; the fabric of the canopy's valance is from William Ashby, and the bed skirt, in Hinton's Dottery blue on off-white, matches the custom club chair and ottoman. The pattern of the Stark carpet is echoed on the master bathroom floor. Custom wall color is glazed and combed. Bell designed the decorative Gothic trim. RESOURCES, PAGE 158

KITCHEN OF THE MONTH

Kitchen by SHANNON BOWERS

DALLAS, TEXAS

One element—like these bold, beautiful tiles—can inspire an entire room. You'll never guess where they came from . . .

Interview by
CHRISTINE PITTEL

Photographs by
NATHAN SCHRODER





CHRISTINE PITTEL: I like the earthy palette—green, brown, and cream—and it all starts with that beautiful tile on the wall. What is it?

DESIGNER SHANNON BOWERS: It's old reclaimed tile from France that was probably on the floor of some château. I wanted the feeling of an old-world kitchen. It was kind of a gutsy direction for me, to do such a bold backsplash. My palette is usually more subdued. But when I saw that tile—the colors, the simplicity, the realness of it—I knew I had to have it for this kitchen.

Even the countertops have that earthy look. How did you do that?

Countertops are tricky. I don't like granite. It's too speckled and busy for me. My client wanted concrete and I was happy to do it. The counters are two inches thick, thicker than normal, which makes them feel more substantial. The house is big and the ceilings are high and they had to be the right scale. I love big, strong pieces.

Concrete can be very smooth to the touch. But is it easy to work on?

It's very durable. But like any stone, you have to expect stains. Since the concrete is poured in place and smoothed with a trowel, it all dries at slightly different rates and that mottled effect helps hide any marks. But you've got to get past the show and just let go and use it. To me, the concrete feels timeless. My client might change many other things over the years, but I think she'll still love that tile and those countertops.

Old wood helps set that old-world tone. Is that island an antique?

It's an 18th-century Italian worktable. I found it just like that, with the greeny-brown paint on top that picks up the green in the tiles. I added the slats to the stretchers for additional storage.

That's a lucky find. What's your shopping strategy?

When I shop, I'm not even thinking of a particular style. I had the French tile, and I love the way the French live and cook in their kitchens—everything is functional—but I didn't set out to re-create a French Provincial kitchen. I buy pieces because I love them, not because of their origin or their age or their price. When I see a piece, I evaluate it before I look at the tag. Do I love it? If I do, I won't let any of those facts sway me.

That pot rack could handle an army's worth of utensils.

It might be English. It looks like pine. I had a local metalworker custom-make the chain and the hooks for me. I like pot racks because you can instantly evaluate your selection when you're cooking and grab the right size, without opening a cupboard.

There's just one cupboard with glass doors and curtains. Why?

So everyone can find the pickles. No, I'm kidding, but that's what's in there. I really did it just to shake things up. Cabinet after cabinet, door after door gets boring. And I love that green stripe. We also used it to wrap the chandelier cord in the breakfast room.

I'm in love with that gray-blue cabinet in there. Tell me about it.

Probably French, early 19th century. The color is a bit of a wow. Proves we're not trying to match everything. Antiques give a new house a sense of age. It's like a garden. You've got to have a few mature plants.

Even the paint on the walls has a lovely aged look.

That's the beauty of Farrow & Ball paints. They're colors like you would find on a piece of old furniture. Not pastels. They come out of the can with patina. And they make a room feel warm and comfortable. This is a space where people really cook and live and make memories—that happens a lot in a kitchen. >>



A vintage chandelier from Maine hangs over the chunky breakfast table. Note the wrapped cord. French wicker chairs are cushioned in Fortuny's Impero 5336. The floor is hand-painted on the diagonal to add a little energy. OPPOSITE A collection of Italian ceramic jars stands under a cabinet curtained in Carleton V's Wallace ticking in Green and Natural.











GET THE LOOK...

Antique French concrete tiles from Chateau Domingue: chateaudomingue.com

Shaws Single Bowl Apron sink from Rohl: rohlhome.com

Perrin & Rowe faucet from Rohl: rohlhome.com

Wallace Ticking from Carleton V: 212-355-4525 (to the trade)

Impero 5336 from Fortuny: 212-753-7153 (to the trade)

Matchstick 2013 by Farrow & Ball: farrow-ball.com

For simplicity's sake, only Italian jars are displayed on the shelves of the 19th century *bibliothèque*, ma in Provence. The breakfa table is a hefty circle of reclaimed pine. >>

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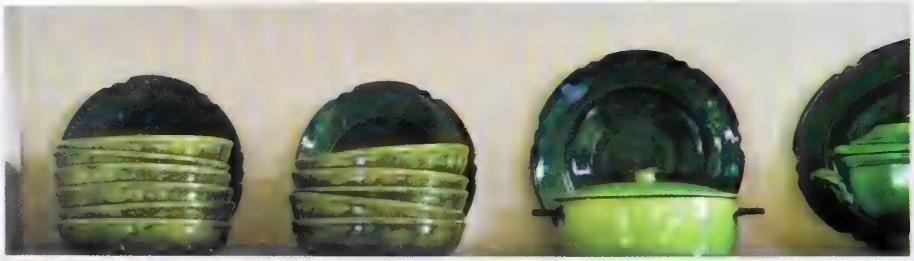


Here's to Birds Eye
Cooked Winter Squash,
and to fresh ways
to use it at

birdseye.com/Inspiration

Winter Squash Risotto

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ABOVE: Designer Shannon Bowers liked the look of old wood against the vibrant tiles. The big French cutting boards are both functional and pretty. RIGHT, TOP: The concrete countertops were cast in place and finished with an acrylic sealer and a special wax. To maintain the patina, they're rewaxed about every two months. RIGHT, BELOW: The cast-bronze latch hooks on the pantry doors were made by Rocky Mountain Hardware.

PRODUCED BY SAMANTHA EMMERLING
STYLED BY CRAIG SCHUMACHER
FOR MORE DETAILS, SEE RESOURCES

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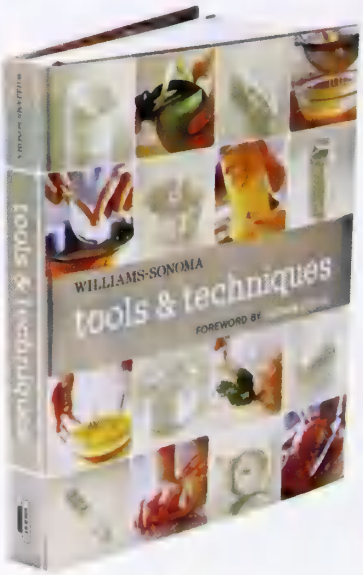
FOR THE KITCHEN

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8

1. Platter

Add a little Tuscan charm to t table with this imported Itali serving tray. 13" × 18", $169. VIETRI: 800-277-5933; vietri.

2. Reference Book

Everything you need to know and then some—500 classi cooking tools, techniques, and recipes in one book. $35. WILLIAMS-SONOMA: 877-812 6235; williams-sonoma.com.

3. Juicer

Admire the sleek lines of this elegant porcelain *objet*, or gr a few oranges and make fresh squeezed juice. $74. BRITT VILLADSEN: 323-655-1908; fitzsu.com.

4. Herb Saver

How many times have you us a teaspoon and tossed the bu Fill the reservoir with water a slide this mini-greenhouse in the door of your refrigerator. $30. PREPARA: 888-878-866 prepara.com.

5. Egg Tray

Ditch the foam carton and gi your eggs a stylish new home Handmade ceramic holder co in two sizes to cradle six or twe of your precious Grade A's. $ $200. MAE MOUGIN: 212-331-1 maemougin.com.

6. Fire Extinguisher

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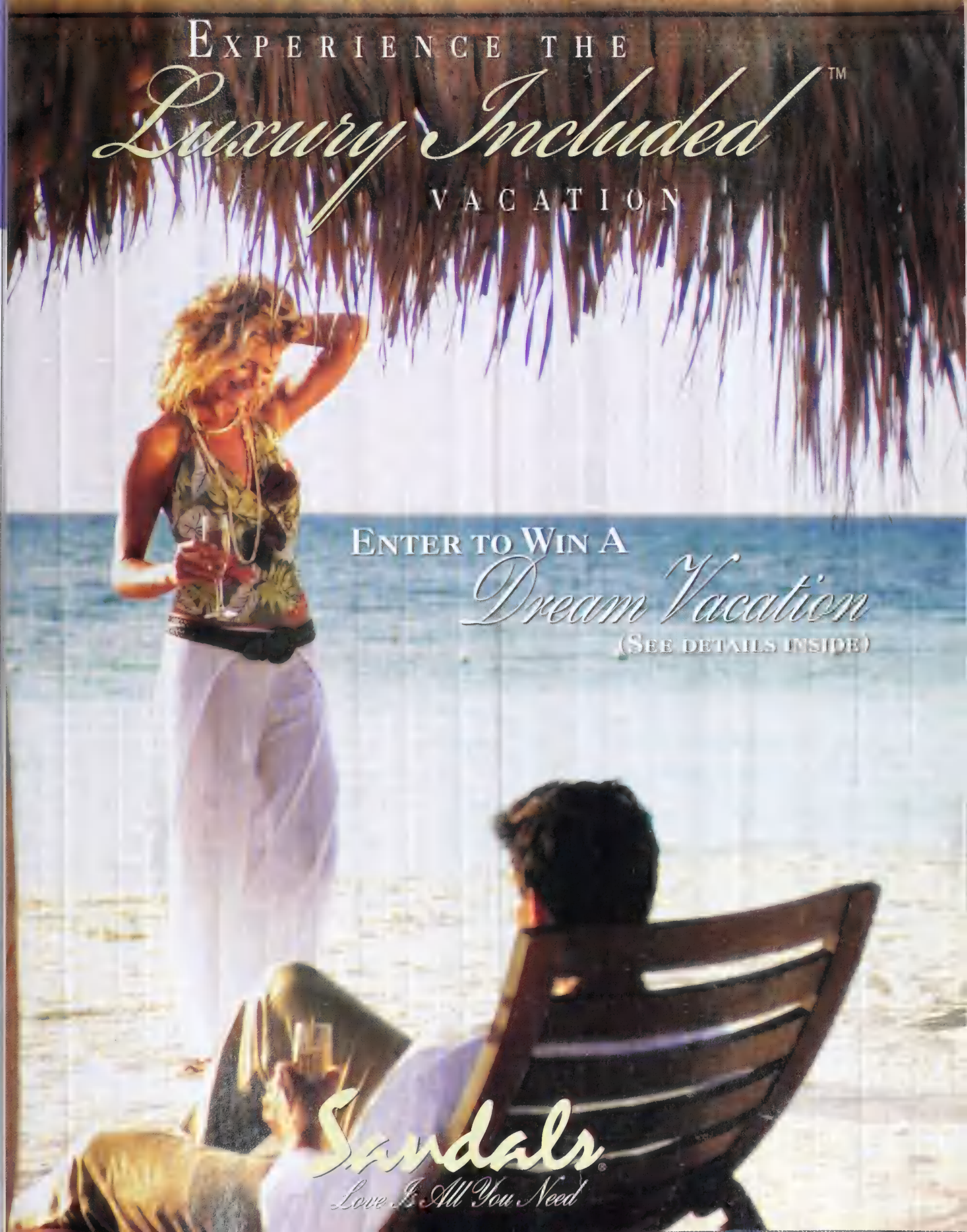
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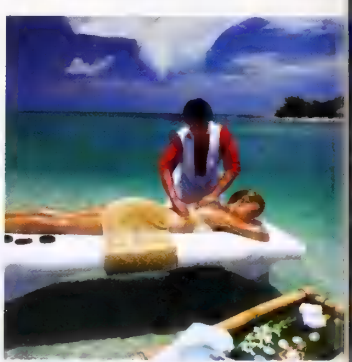
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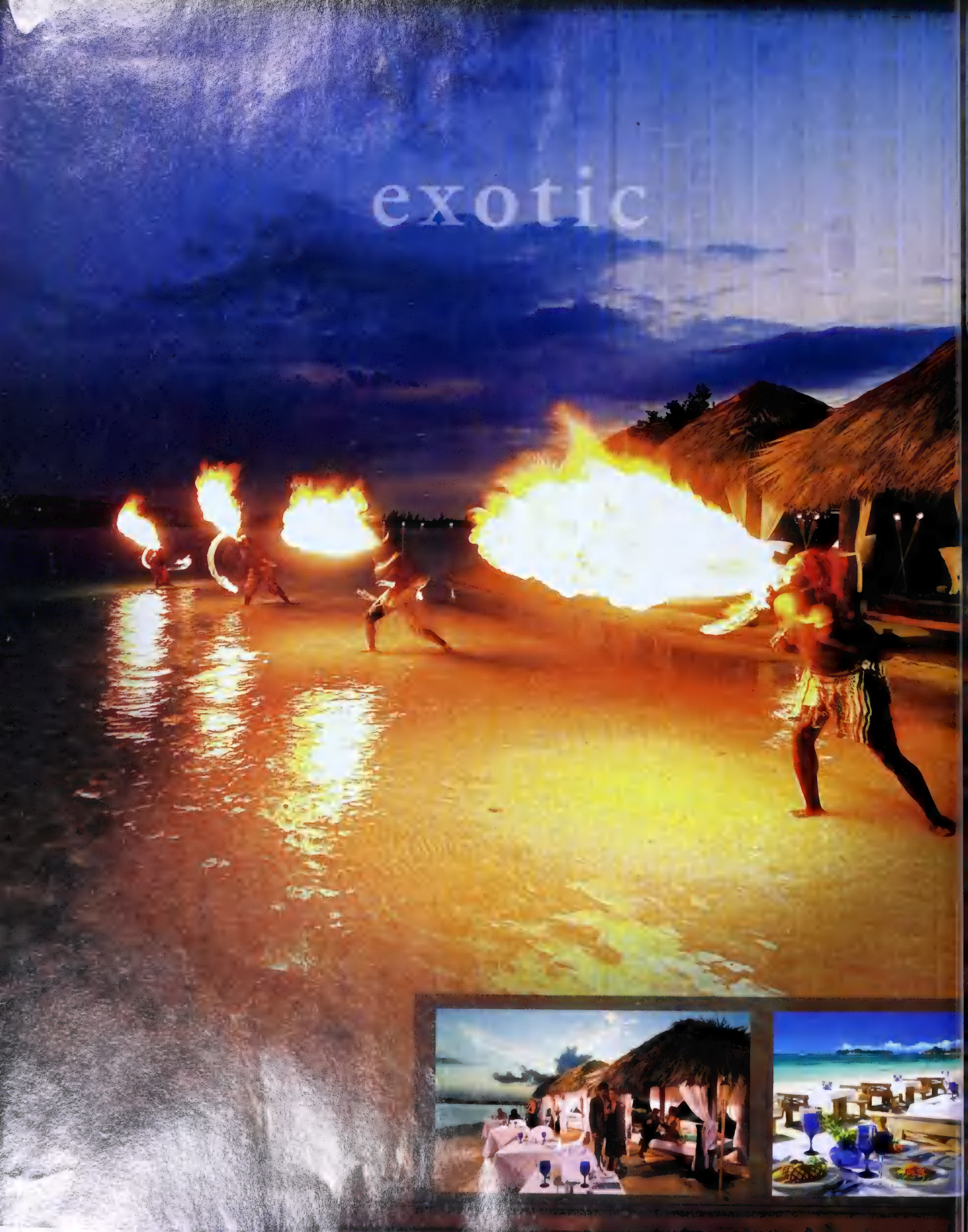
▼ *From left to right: Two-story Sunset Bluff Suite with private pool at Sandals Regency La Toc in St. Lucia; Beachfront Villa Suite at Bay Roc Estates, Sandals Montego Bay; Prime Minister's One Bedroom Beachfront Luxury Suite at Sandals Grande St. Lucian.*







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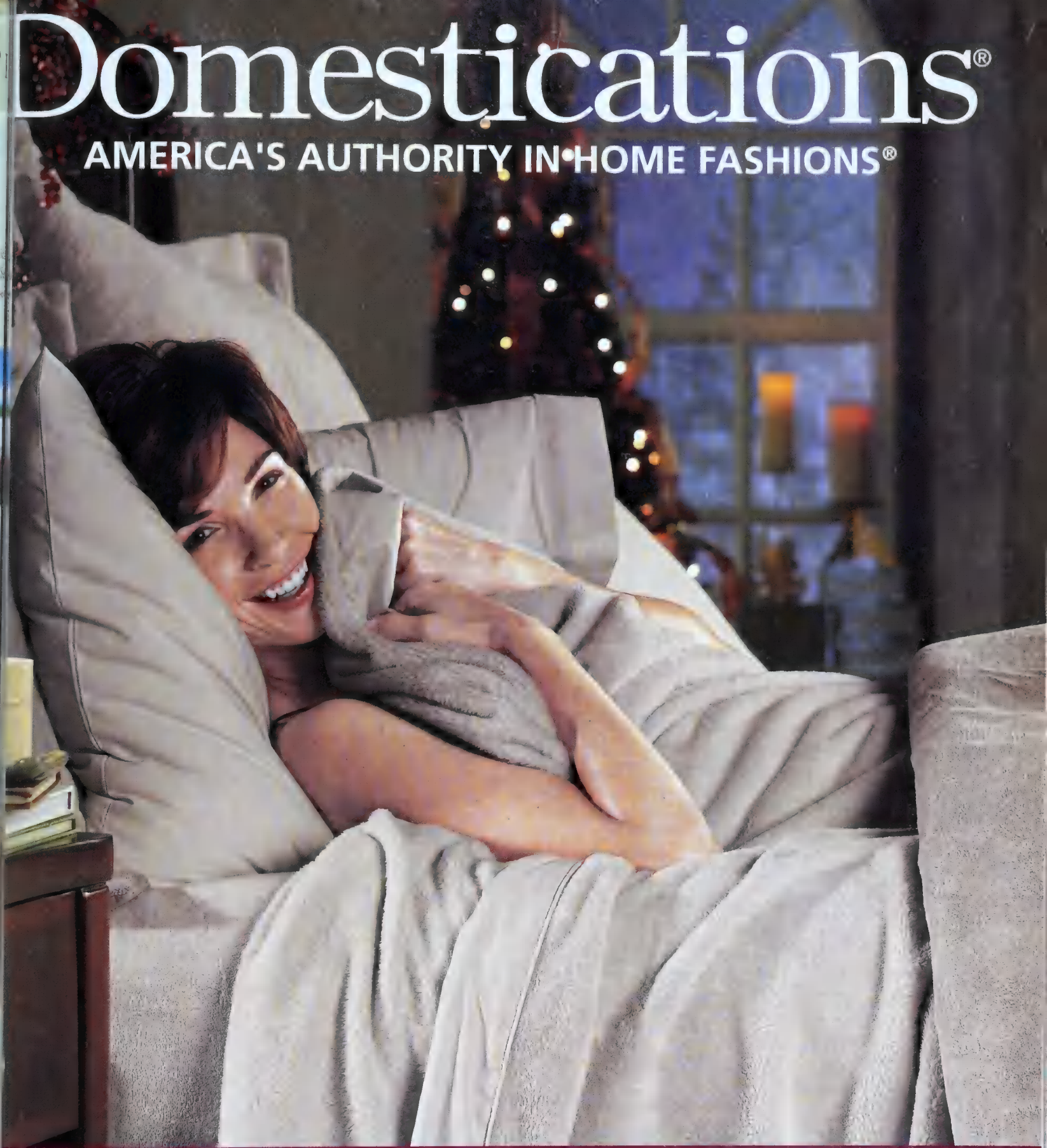
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ASK THE DOG SHRINK

KATHY SANTO

Sometimes you're doing him a big favor by making him your best (dressed) friend.... Your new puppy's not ready to be a party animal just yet

Photograph b
CHRIS GBUR

"I just bought my dog his first winter coat and boots, but when I put them on him, he won't budge. How do I get him to love his new gear?"

Although wearing the newest Burberry coat or Prada boots might be thrilling to you, your dog is, well, a dog. He's gotten on just fine with the coat and feet he arrived with. So if you're dressing him as a reflection of your personal style, you can't blame him if he'd rather reflect his own—dog—style. However, some dogs do need extra warmth and protection. Short-coated, very young, and frail, geriatric dogs are coat candidates. Some dogs' paws can't tolerate snow, ice, and ice-melting compounds used on sidewalks. And heavy-coated dogs collect ice balls between their pads and toes, which can be extremely uncomfortable.

You'll need to do a little training to teach your dog how much fun it can be to wear clothes. Start by dressing him in an oversize T-shirt—a child-size shirt is big enough for small dogs. It will be easier and less upsetting to put his head and legs through than a tight sweater. Once your dog is comfortable, practice putting on the coat, allowing him to wear it around the house for short periods. Comfort is everything, so be sure to buy something that fits properly, that doesn't rub or chafe [see sidebar].

Put the boots on your dog at the end of the walk, not at the beginning, to capitalize on his desire to go home. You should give him fabulous rewards—my dogs will do anything for a jar of chicken baby food!—to motivate him. For those shaking your heads at the idea of doggie dress-up, there's a payoff (besides his comfort). All the handling and attention will make him more accepting of contact he's not so fond of, such as the vet holding his head to look into his ear or picking up his foot to check his pad.



Trainer and behaviorist Kathy Santo is the author of *Kathy Santo's Dog Sense* (Knopf). Send questions to Kathyforhb@hearst.co or visit our Web site (housebeautiful.com).

Yesterday we adopted a hyper eight-month-old Lab mix puppy from the shelter. Can you give us some tips on integrating him into a big party we're giving? He needs to be well behaved because we're entertaining 100 people

Let me get this straight—you have a new adolescent puppy and are wondering how to train him to not only accept a new home and family, but [illegible] he's never met before? I'm sorry to be the bearer of bad news, but there's a slim-to-none chance [illegible] into a fellow hou[illegible] way too much of a puppy with that kind of excitement and stress. It's understandable that you want to show him off, but the potential for disaster is great. He may jump on and knock over a guest; steal food, or be fed by a guest, and get an upset stomach; have an accident on the floor. Your puppy would be happier if he were upstairs in a bedroom, preferably under the watchful eye of a neighborhood teen you hired for the sole purpose of meeting his needs. After the party, dedicate yourself to his obedience training. He can make his debut at next year's event! *



Kathy Recommends... A chilly dog needs a Chilly Dog coat (chillydogs.ca). With 20 sizes and an easy-to-put-on design, this coat makes it a snap to keep my dogs dry when they're out in the rain, sleet, or snow. Ruff Wear (ruffwear.com) makes Bark'n Boots Grip Trex, the only boots I've used that fit perfectly. After a few minutes of the classic "walk like a Lipizzaner" reaction, my dogs loved their new footwear.



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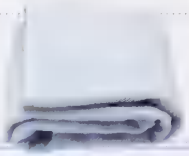
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RESOURCES

Prices shown are suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet; (M) manufacturer or distributor; (C) custom by or for designer, unless noted.
ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION OR NO LONGER AVAILABLE.



40 COLORS THAT MEN LOVE
Paint sources: BENJAMIN MOORE (M); 800-672-4686; benjaminmoore.com. FARROW & BALL (M); 888-511-1121; farrow-ball.com. FINE PAINTS OF EUROPE (M); 800-332-1556; finepaintsofeurope.com. RALPH LAUREN PAINT (M); 800-379-7656; rlhome.polo.com.

46 INSTANT ROOM
Designer: ALESSANDRA BRANCA; 312-787-6123; branca.com. BARLEY TWIST BED; REED SOFA; AUSTIN CLUB CHAIR—DessinFournir (T); 785-434-2777; dessinfournir.com.

54 THE MAKEOVER
Interior designer: T. KELLER DONOVAN; 212-760-0537. WALLCOVERING by Arte #73020—Romo Fabrics (T); 440-543-0360. PAINT (lower cabinets), Edgecomb Grey #HC-173; (upper cabinets and island), Superwhite #02—Benjamin Moore (M); benjaminmoore.com. WALLPAPER LABOR—Wallpaper by Wendy; 561-351-8707. HANGING LIGHTS—Oriental Lamp Shade Co. (R,T); 212-832-8190. STEEL SHELVING, Grundtal series—IKEA (R,MO); 800-434-4532; ikea-usa.com. COUNTER, Corian in Glacier White—Corian by DuPont (M); 800-906-7765; corian.com. SINK SYSTEM, Kubus—Franke (M); 800-626-5771. STOVE, GE Profile 30-inch Slide-In Electric Range #JS968SKSS; MICROWAVE, GE Profile Convection Over-the-Range #JVM1790SK—GE Appliances (M); 800-626-2005. ICE MAKER—U-Line (M); u-line.com. PULLS—Horton Brass (M); 800-754-9127. STOOLS, Marais—Design Within Reach (R,MO); 800-944-2233.

78 BAREFOOT CONTESSA
BOWL, Maire Daage, $92—Le Cafetière (R,T); 646-486-0667.

81 THE ULTIMATE TRANSFORMATION
Pages 94 to 103: Interior designer: CELERIE KEMBLE, 212-675-9576. *Living room:* WALLPAPER, Shagreen #VK06-10—Valtekz (R,T); 704-332-5277. TRIM & CEILING PAINT THROUGHOUT, Architectural Off-white #UL-42—Ralph Lauren Home (M); 888-475-7674. CROWN MOLDING; FAUX PAINTING—The Alpha Workshops (T); 212-594-7320. SOFA (C)—J. Edlin Interiors, 212-243-2111. SOFA FABRIC, Troika Velvet #83266-015—Brunschwig & Fils (T); 914-684-5800. LEOPARD PRINT PILLOWS—Le Decor Francais (R); 888-715-7171. STRIPED CHAIRS—Laneventure (R); 800-235-3558. STRIPED FABRIC, Lido Woven Stripe #Lido-01—Brunschwig & Fils, see above. ARMCHAIR, La Falaise; ARMCHAIR FABRIC, Cipriani in Lake #m-304-03—Niermann Weeks (T); 212-319-7979. SLIPPER CHAIR (C)—J. Edlin Interiors, see above. SLIPPER CHAIR FABRIC, Castello Aragonese blue Velvet #32184-2—Clarence House (T); clarencehouse.com. RUG & CARPET—Stark Carpet (T); 212-752-9000. CURTAINS, Valenti silk stripe #59-45—Brunschwig & Fils, see above. WINDOW SHADE—Hunter Douglas (R); 800-789-0331. PAINTING—Salander O'Reilly Galleries; 212-879-6606. GREEN SHELVES—Sentimento Antiques (R); 212-750-3111. FLOOR LAMPS—Fat Chance (R); 323-930-1960. COFFEE TABLE—Epoca (R); 415-864-6895. *Library:* WALLCOVERING, Shagreen #VK06-10—Valtekz, see above. DESK CHAIR—Brunschwig & Fils, see above. OTTOMANS—Laneventure, see above. OTTOMAN FABRIC, Satin Butter Yellow #LFY24131F—Ralph Lauren Home, see above. DESK—Laneventure, see above. SHAGREEN DESK SET; OBELISKS—Source Perrier (R); 888-543-2804. STATIONERY—Smythson (R); 877-769-8476. CONCORD PEDESTAL TABLES—Niermann Weeks, see above. TABLE LAMP; BOOKCASE; CEILING FIXTURE—145 Antiques (R,T); 212-807-1149. COLORED BOTTLES, by Elizabeth Lyons—More Fire Glass Studio; 585-242-0450. SCREEN—Amy Perlin (R,T); 212-593-5756. *Dining area,* BANQUETTE (C), J. Edlin Interiors, see above. BANQUETTE FABRIC, Angora Mohair fabric in Black Coffee #31872-1—Clarence House, see above. SELECT PILLOWS—Ankasa (R); 212-575-1994. LEOPARD PILLOWS—Le Decor Français, see above. CHAIRS, FABRIC, East Hampton Ivory #NC0804-003—Nancy Corzine (T); 212-223-8340. RUG, Aleman Moore Straw—AM Collections (T); 212-625-2616. CEILING LIGHT by Art & Style—Hinson & Company (T); 212-688-5538. TABLE—David Sutherland Showroom (T); 212-871-9717. PLACE MATS—Leron (R); 800-954-6369. SILVERWARE—William Wayne & Co (R); 800-318-3435. TOMATO DISH—Richard Ginori (M); richardginori1735.com. FLOOR LAMP—145 Antiques, see above. GUEST [illegible] Weeks [illegible] above. *Dressing room:* CEILING, WALLPAPER, Shagreen in Macadamia #VK06-12—Valtekz, see above. CEILING LIGHT—Elizabeth Lyons, see above. CLOTHING BY CAROLINA HERRERA. *Entry hallway,* WALLPAPER, Nonesuch in Armando by Fromental—David Sutherland Showroom, see above. RUNNER—Odegard (T); 212-545-0069. MIRROR—145 Antiques, see above. TABLE, vintage—Phurniture (R); 212-575-2925. *Kitchen:* STOOLS—Sentimento Antiques, see above. FABRIC ON STOOLS, Pisa Woven in Terracotta #34084-4—Clarence House, see above. CHINA—Richard Ginori, see above. COPPER POTS & PANS—All Clad (M); all-clad.com. APPLIANCES—Thermador (M); 800-656-9226. CABINET HARDWARE—P.E. Guerin (M); 212-243-5270. BACK SPLASH WALLPAPER—Maya Romanoff (T); 773-465-6909. CEILING LIGHTS—145 Antiques, see above. *Master bathroom,* WALLPAPER, Bovary Millesraies #NCW3713-05—Osborne & Little (T); 212-751-3333. TRIM PAINT, Faded Clouds #VM13—Ralph Lauren Home, see above. TOWELS—Restoration Hardware (R,MO); 800-910-9836. BATH MAT, Elsan & Company—AM Collections, see above. GLASS SHELVES; WOOD TRAY; STOOL—Waterworks (R); 800-899-6757. STOOL FABRIC, Faux Calf #VK02-17—Valtekz, see above. CANDLES—Slatkin (R,M); 212-759-3600. SIDE TABLE, Roman Side Table—Niermann Weeks, see above. *Deck:* OUTDOOR FURNITURE—Niermann Weeks, see above. CHINA—Richard Ginori, see above. *Guest bedroom:* WALL FABRIC, Le Zebre Linen Print #72280-04—Brunschwig & Fils, see above. UPHOLSTERER—J. Edlin Interiors, see above. CHAIR & OTTOMAN—145 Antiques, see above. PILLOW—Jonathan Adler (R,T,MO); 800-963-0891. THROW—Calvin Klein Home (R); 212-292-9000. BED LINENS—Leron, see above. CARPET—Stark Carpet, see above. SIDE CHAIR—Niermann Weeks, see above. BED—Fat Chance, see above. SMALL TABLE—Mecox Gardens (R,T); 212-249-5301. CLOCK—Tiffany & Co. (R); 800-843-3269. AGATE LAMP—Dragonette Ltd. (R,T); 310-855-9091. DRESSER—145 Antiques, see above. TELEVISION—LG (M); 800-243-0000. *Master bedroom:* WALLPAPER #69489-078—Brunschwig & Fils, see above. BASE MOLDINGS, Hopsack #NA65; CROWN MOLDING, Faded Clouds #VM13—Ralph Lauren Home, see above. LINENS; PILLOWS—Leron, see above. BED CANOPY—J. Edlin Interiors, see above. WINDOW DRAPES & CANOPY FABRIC (outside) Ninon Taffetas #3454-5110 (inside) Satin La Tour Ivoire #34520-6002; HEADBOARD FABRIC, Millefoglie Chenille Texture #83998-066—Brunschwig & Fils, see above. CLEAR SIDE TABLE; BENCH—Niermann Weeks, see above. CARPET—Linen Chevron—AM Collections, see above. BED FRAME—John Robshaw (R,T); 212-594-6006. BEDSIDE TABLES—Laneventure, see above. BEDSIDE LAMPS—Dragonette Ltd., see above. GREEN GLASS—Richard Ginori, see above. JOURNALS—Smythson, see above. MIRROR above table; LAMP—Sentimento Antiques, see above. SERPENTINE CHEST—Laneventure, see above. MIRROR—Downtown (R); 310-652-7461. JEWELRY by Kenneth Jay Lane—Neimanmarcus.com. SCONCES—145 Antiques, see above.

104 10 ULTIMATE WALLPAPERS FOR A POWDER ROOM
Pages 104 to 107: PIERRE FREY (T); 212-421-0534. DESSINFOURNIR (T); 785-434-2777. CLARENCE HOUSE (T); 800-803-2850. BRUNSCHWIG & FILS (T); 212-838-7878. COLE & SON through Lee Jofa (T); 212-688-0444 or 800-453-3563. HINSON (T); 212-475-4100. OSBORNE & LITTLE (T); 877-322-7420. ALPHA WORKSHOPS (T); 212-594-7320. KIRK BRUMMEL by Brunshwig & Fils (T) 212-838-7878. SCHUMACHER (T); 800-523-1200.

108 THE ULTIMATE CRAFTSMANSHIP
Pages 108 to 119: Interior designer: JEFFREY BILHUBER; 212-308-4888. *Living room:* WALL COVERING, Grass cloth #KFIPW1—Hines & Co. (T); 212-754-5880. TRIM PAINT, Cloud Cover #OC-25; CEILING PAINT, Hushed Hue #1520—Benjamin Moore (M); 800-672-4686. SOFA—Bilhuber & Associates, see above. SOFA FABRIC & DRAPERY, Cameo Robin's Egg #406B67—AM Collections (T); 212-625-2616. GREEN PILLOWS, Delave in Frogbelly Green #7225-601—Twill Textiles (T); 312-828-0088. THROW; FLOOR LAMP—Gracious Home (R); 800-338-7809. UPHOLSTERED CHAIRS, Bilhuber & Associates, see above. CHAIR FABRIC, Bhagalpur Plaid in Natural—Shyam Ahuja (R,T); 212-644-5910. RUGS—Beauvais Carpets (T); 212-688-2265. DRUM TABLES—Knollwood Antiques (R); 212-308-6590. END TABLES; LAMPS—Hamptons Antiques Gallery (R); 203-325-4019. PRINTS—Dan Marty Design, 323-935-5514. SCREEN—Bermingham & Co. Antiques (R,T); 212-223-6546. WOVEN CHAIRS off dining room—Amy Perlin Antiques (R); 212-593-5756. ROUND TABLE—Tucker Robbins (T); 212-355-3383. *Entrance hall:* WALLPAPER, Midori Robin's Egg #520N67—AM Collections, see above. CARPETING on stairs—Clodan Carpets (R,T); 212-966-9440. TABLE LAMP—Antique & Artisan Center (R); 203-327-6022. ARTWORK—Dan Marty Design, see above. SUN MIRROR—Hamptons Antiques Gallery, see above. *Dining room:* WALLPAPER, Woven straw cloth in Oat, CEILING, Taffeta in Tobacco—David Goldberg Design; 718-361-8181. WOVEN ARMCHAIR, Joshua Tree—Ralph Lauren Home (R,T); 888-475-7674. DINING CHAIR FABRICS (inside) Amijao #909B05—AM Collections, see above; (back) Windowpane #7207-104—Twill Textiles, see above. RUG, #1065-001 by Patterson, Flynn & Martin—F. Schumacher & Co. (T); 212-415-3900. MIRROR—Mecox Gardens (R,T); 212-249-5301. BLUE PLATES; VASE; DINNERWARE; NAPKINS—Source Perrier (R,MO); 888-543-2804. CHANDELIER—Sentimento Antiques (R); 212-750-3111. SCONCES, Sarah—Remains Lighting (R); 212-675-8051. *Great room:* WALL COVERING; PLASTERWORK—Philip Bland, 631-924-8788. SOFA—Bilhuber & Assoc., see above. WHITE PILLOWS, Sweetgrass in Natural—AM Collections, see above. SMALL PINK PILLOW FABRIC, Odhna—Shyam Ahuja, see above. THROWS—Gracious Home, see above. BLUE CLUB CHAIRS, Bilhuber & Associates, see above. ADJUSTABLE ARMCHAIR—Sentimento Antiques, see above. COFFEE TABLE—Hamptons Antiques Gallery, see above. DRUM TABLE—Taos Drum Co. (R); 505-758-3796. TABLE LAMPS AND MIRRORS—Hiden Galleries (R,T); 203-323-9090. PLAID CARPET—Shyam Ahuja, see above. *Powder room:* WALL COVERING—David Goldberg Design, see above. DECORATIVE TOWELS—Trousseau Fine Vintage Linen & Gifts (R); 561-832-9696. SINK—Solar Antique Tiles (R); 212-755-2403. MIRROR—The Yellow Monkey (R,T); 914-763-5848. *Master bathroom:* TRIM PAINT, Nature's Essentials #1521—Benjamin Moore, see above. FLOOR TILE, Jerusalem Grey; SHOWER WALL TILE, #U73A; Fiel, SINK, #UA3167SC; SINK TOP, Jerusalem Grey—Urban Archeology (R,T); 212-431-4646. WASTE BASKET; MIRROR, MP Series Medicine Cabinet—Gracious Home, see above. SCONCE—Remains Lighting, see above. SHOWER SURROUND (C)—Seekircher Steel Window Repair; 914-734-8004. FIXTURES; CANDIDE BATHTUB—Waterworks (R,T); 800-899-6757. WINDOW CURTAINS (C), metallic blockprinted—John Robshaw (T); 212-594-6006. LADDER—The Yellow Monkey, see above. TIGER PRINT TOWELS—Porthault (R); 212-688-1660. ANIMAL SKIN RUG—International Fur & Suede (T); 914-937-2622. *Guest room:* TICKING STRIPE FABRIC, Glace in Blue de Ciel #17043-9—Bergamo (T); 212-888-3333. *Master bedroom:* DECORATIVE PAINT—Philip Bland, see above. TRIM PAINT, Hushed Hue #1520—Benjamin Moore, see above. BED DRAPERY (C), metallic blockprinted—John Robshaw, see above. TRIM, Bang-Na—Jim Thompson (T); 212-546-9001. COVERLET—Gracious Home, see above. LARGE PILLOW FABRIC, Kansu Soapstone #2408-01 by Larsen; WINGBACK CHAIRS—Cowtan & Tout (T); 212-753-4488. PURPLE CHAIR—John Norwood Antiques (R); 212-755-7878. PURPLE FABRIC, Maremma by C&C Milano—De Sousa Hughes (T); 415-626-6883. ANIMAL SKIN RUG, International Fur & Suede, see above. CARPET, Jute Diagonal—Clodan Carpets, see above. STOOLS—Tucker Robbins, see above.

120 THE ULTIMATE WARMTH
Pages 120 to 129: Interior designer: PAOLO MOSCHINO; 011-44-207-730-8623. All furnishings, unless otherwise noted are from: Nicholas Haslam (R,T); 011-44-207-730-8623. DECORATIVE PAINTING—Dawn Reader; dawnreader.com. *Bathroom:* BATHTUB, FITTINGS—Barber Wilsons (M); 800-727-6317; barwil.co.uk.

132 THE ULTIMATE SIMPLICITY
Pages 132 to 137: Interior designer—SUSAN TULLY, 908-273-1000. ARCHITECT (interior)—Elizabeth Jahn Architecture; 203-571-1175. *Decorative paint and plaster*—Carol Mara; 908-221-9473. *Paint:* TRIM, White Dove/Linen White—Benjamin Moore (M); benjaminmoore.com. Wall, custom. SOFA—custom by designer, see above. CHANDELIER; SOFA FABRIC, Seasons—Holly Hunt (T); 212-755-655[illegible] TABLES; ARMCHAIRS—John Rosselli (T); 21[illegible] 2060. ARMCHAIR FABRIC, Teddy—Rogers & [illegible]gon (T); 203-532-8068. PILLOW FABRICS, Co[illegible] Farme—Brunschwig & Fils (T); 212-838-787[illegible] liam Morris Weave by Robert Kime—John R[illegible] see above. LAMP—Jerry Pair (T), 212-546-900[illegible] PET—Elizabeth Eakins (R,T); 203-831-9347. *Ki[illegible]* TRIM AND PANELING PAINT, Linen White—Be[illegible] Moore, see above. CABINETRY—custom by de[illegible] see above. Hardware; sink—Waterworks (M[illegible] 899-6757; waterworks.com. STOVE—Aga R[illegible] (M); 866.424-2487. TILES—Walker Zanger (M[illegible] 583-7000. Light fixture—John Rosselli, see[illegible] COTTON RUNNER—Elizabeth Eakins, see[illegible] *Dining room:* PANELING AND TRIM PAINT, White—Benjamin Moore, see above. DRAPE[illegible] RIC, Dreamcoat #910061-02; TABLE, CHAIRS—[illegible] Rosselli, see above. *Living room: Paint:* [illegible] Marmarino #B33—Texstone, see above[illegible] Navajo White—Benjamin Moore, see above[illegible] CHAIR—John Boone (T); 212-758-0012. PILLO[illegible] RIC by Classic Cloth—Jerry Pair, see above[illegible] FABRIC, Sedona in Sand/Gold #10638-07—C[illegible] & Tout (T); 212-647-6900. CHAIR FABRIC, D[illegible] Chenille Multi—Brunschwig & Fils, see above[illegible] FEE TABLE—John Rosselli, see above. TABLE L[illegible] Simon Pearce (M), 800-774-5277. CARPET—Eli[illegible] Eakins, see above. *Master bedroom:* CLUB C[illegible] OTTOMAN; BED; NIGHT TABLE—custom by de[illegible] CLUB CHAIR, OTTOMAN FABRIC, Hornbuckle[illegible] ers (T); 212-888-7900. WINDOW TREATMENT [illegible] Bechamel; PILLOW FABRIC, Somerset—Ro[illegible] Goffigon, see above. BEDDING; TABLE LAMPS—[illegible] Hunt, see above. CARPET—Beauvais Carpe[illegible] 212-688-2265. CHANDELIER; SCONCES—Joh[illegible] selli, see above. CUSTOM WOODWORK—Mark[illegible] Construction; 308-824-3195.

138 THE ULTIMATE RETREAT
Pages 138 to 147: Interior designer: ROBIN BE[illegible] 421-2242. *Poolside:* TEAK FURNITURE—Suth[illegible] Teak (M); 214-638-4161. GARDEN STOOLS, cer[illegible] John Rosselli (T); 212-593-2060. *Family room* [illegible] PET, sisal—Stark Carpet (T); 212-752-9000[illegible] FABRIC—Westgate (T); 800-527-2517. TOILE P[illegible] FABRIC, Le Brun Toile—Cowtan & Tout (T); 21[illegible] 6900. BOLSTER AND SEAT FABRIC, Steinbeck[illegible] World Weavers (T); 212-355-7186. *Dining* [illegible] CHANDELIER—Mecox Gardens (R,T); 800-487[illegible] DINING TABLE—Guild Antiques (R,T); 212-71[illegible] *Living room:* CARPET, serac—Stark Carpe[illegible] above. SOFA FABRIC, kala; OTTOMAN FABRIC—[illegible] Mina—Cowtan & Tout, see above. MAP—Fro[illegible] (MO); frontgate.com. SCONCE—Guild Antiqu[illegible] above. *Kitchen:* STOOLS—Selamat Design [illegible] 800-492-1776. *Study:* THROW—Yarnz (R,T); 21[illegible] 5883. *Master bath:* TILES; FLOOR STONES—[illegible] Sacks (R,MO); 800-278-8453. LANTERN—Va[illegible] (T); 212-319-7070. CHAIR FABRIC, Merton—Zoffa[illegible] 212-593-9787. *Master bedroom:* BED, Robert L[illegible] British Khaki Collection (T); 212-343-2299. BED [illegible] & CHAIR FABRIC, Dottery Blue—Hinson & Co. (T[illegible] 688-5538. CANOPY FABRIC—William Ashby (T[illegible] 430-0102. BENCH FABRIC, Madagascar by Bo[illegible] Fadini—Pierre Frey (T); 212-421-0534.

148 KITCHEN OF THE MONTH
Pages 148 to 154: Designer: SHANNON BO[illegible] Shannon Bowers Designs; 214-521-7800. [illegible] TERTOP—Designer Concrete & Supply (R,T); [illegible] increte.com. DOUBLE OVEN, H398BP2—Mie[illegible] miele.com. Cooktop—Wolf (M); wolfappliance[illegible] Dishwasher—Bosch (M); boschappliances[illegible] HARDWARE—Rocky Mountain Hardware (M); mountainhardware.com. ★

CORRECTION

AUGUST 2007: In "Unmistakably Southern," p. 9[illegible] following credit was inadvertently omitted: CU[illegible] CABINET FABRICATION for kitchen, potting room[illegible] office by Robert Campbell—And How! Furniture[illegible] 770-492-0775.

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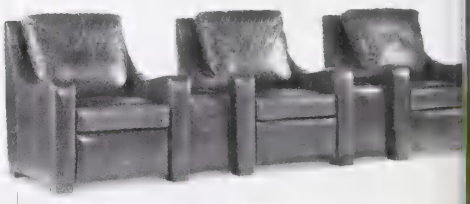
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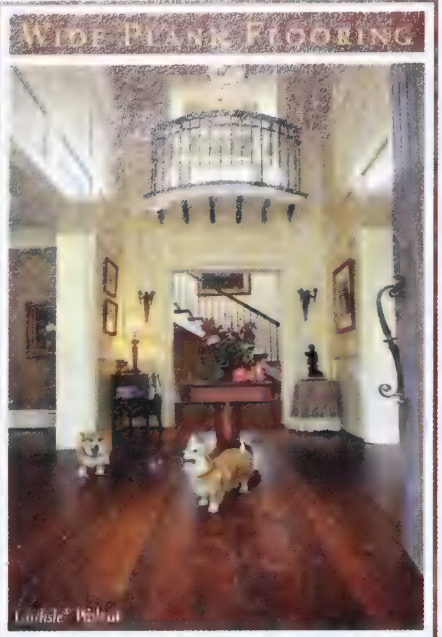
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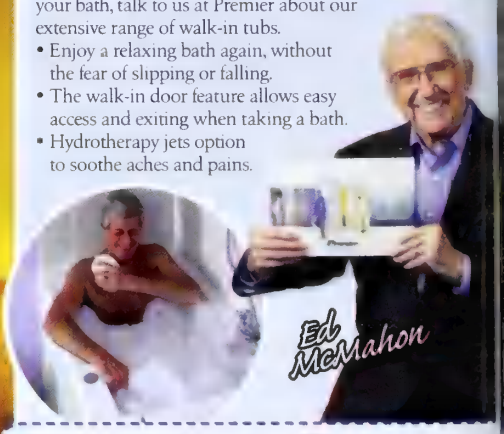
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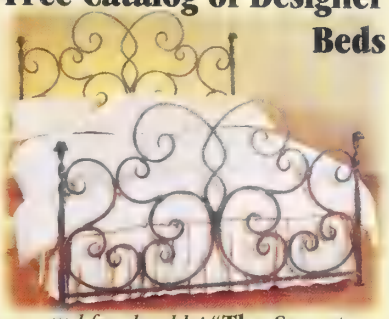


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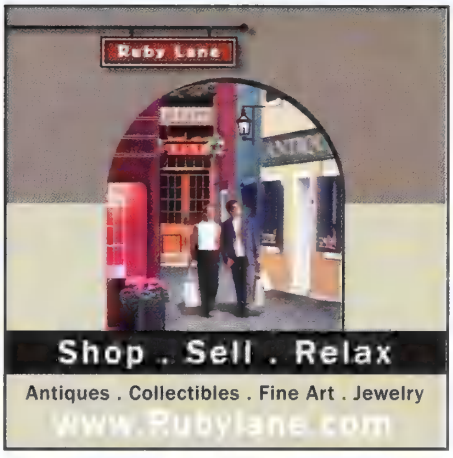
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THE LAST WORDS

Seven top interior designers describe their own beds, from the sheets to the pillows to the headboard. Dive right in . . .

Interviews by SHAX RIEGLER



"My bed is American Victorian, and belonged to my great-grandparents. It was made about 1870. I grew up in this bed. A decorator in his right mind would never buy or own a bed such as mine. If it were not for sentiment I would tell a client to throw it out. I use plain white sheets by Frette that have improved with multiple washings. The pillowcases are also from my great-grandparents and are edged with handmade fringe. The velvet pillows are by the famous decorating firm Jansen and were made for the Duke and Duchess of Windsor. I think the silk velvet currently sold by Claremont is of comparable quality and I admire it very much. My coverlet is a Brunschwig and Fils printed linen. The mohair throw, by Turnbull & Asser, was a very luxurious gift."

THOMAS JAYNE

"Mine is a dark mahogany four-poster, very plain, with a cream awning-style canopy bordered in chocolate brown tape trim. My sheets and duvet are my absolute favorite things. They're cream linen embroidered in chocolate and bamboo from Sharyn Blond Linens. I have six down pillows from Seventh Heaven, who made my down comforter, too. I have two cableknit throws: one in chocolate and one in celadon, both by Rani Arabella. My bedside table is an old metal bistro table with a stone top."

CELERIE KEMBLE

"I adore my pine sleigh bed in my country house. The mattress just comes from 1-800-MATTRES, one of my favorite places. The sheets and pillowcases are white Egyptian cotton, with a decorative celadon-green-scalloped edge from Schweitzer Linen. I love sleeping on plain white or off-white sheets with an accent color that picks up on the room's colors. On top of [illegible] celadon-green matelassé coverlet [illegible] I had the duvet cover custom-made [illegible] fabrics—a tiny green-and-white [illegible] side and a green-and-blue pla[illegible] to switch back and [illegible]

"A headboard should be comfortable. I have a rolled-back upholstered piece. I prefer white linens from Frette and Casa del Bianco with a simple, elegant hemstitch border. On top, I have an untucked coverlet, with a cashmere blanket from Loro Piana folded at the base of the bed. In the winter, I like to place a bench at the foot of the bed for the folded duvet, if it gets too warm. The nightstand is slightly higher than the mattress, which creates the best angle when reaching to turn out the lamps. I need a good light source, so I combine a table lamp and a swing-arm for proper reading light. It's a difficult thing to find, so I designed my own [swing-arm lamps, The David Easton [illegible]llection for Robert [illegible]ev Lighting]."

DAVID EASTON

"I have a custom bed frame, upholstered in caramel leather. And everything gets tucked in nice and tight so you can see the whole frame. It's a really crisp, tailored look. I line up six standard pillows, two rows of three, across the headboard—fits a king-size width perfectly. On top of the mattress I added a Laura Ashley feather bed that I got at Bed Bath & Beyond. It softens up the firmness and makes the whole bed so comfortable."

STEVEN GAMBREL

"I have a queen-size mattress—king-size just too big. And I ha an early-19th-centu French water-gilde frame headboard w an inset upholstere panel in woven blue and white striped cotton. Upholstered headboards are just more comfortable than anything else—you want something you can lean agains Pratesi makes my favorite linens. They have the nicest hand weave, and weight. And they press beautifully—when it comes to linens, I believe in hand washing and pressi Nothing beats the feeling of sliding int cool, smooth, presse bedding. I sleep with two pillows, one king and one standard-si You can have too ma pillows. Of course, if you need one that has a special purpos like a neck pillow or baby pillow or whatever, that's fine but decorative pillov should be on your sofa, not your bed."

JEFFREY BILHUBER

"I love the calm sumptuousness of my bedroom! And my bed! There's a Dux mattress with custom yummy soft sheets that I had Nancy Stanley Waud embroider in all the right pinks, beiges, and grays of my room. There's a partial canopy that envelops at night, and makes the bed feel more cozy. My roo is painted in Farrow & Ball colors—tallow on the w half tallow and calamine on the ceiling—which cas a lovely pinkish glow over the room."

AMANDA NISBET

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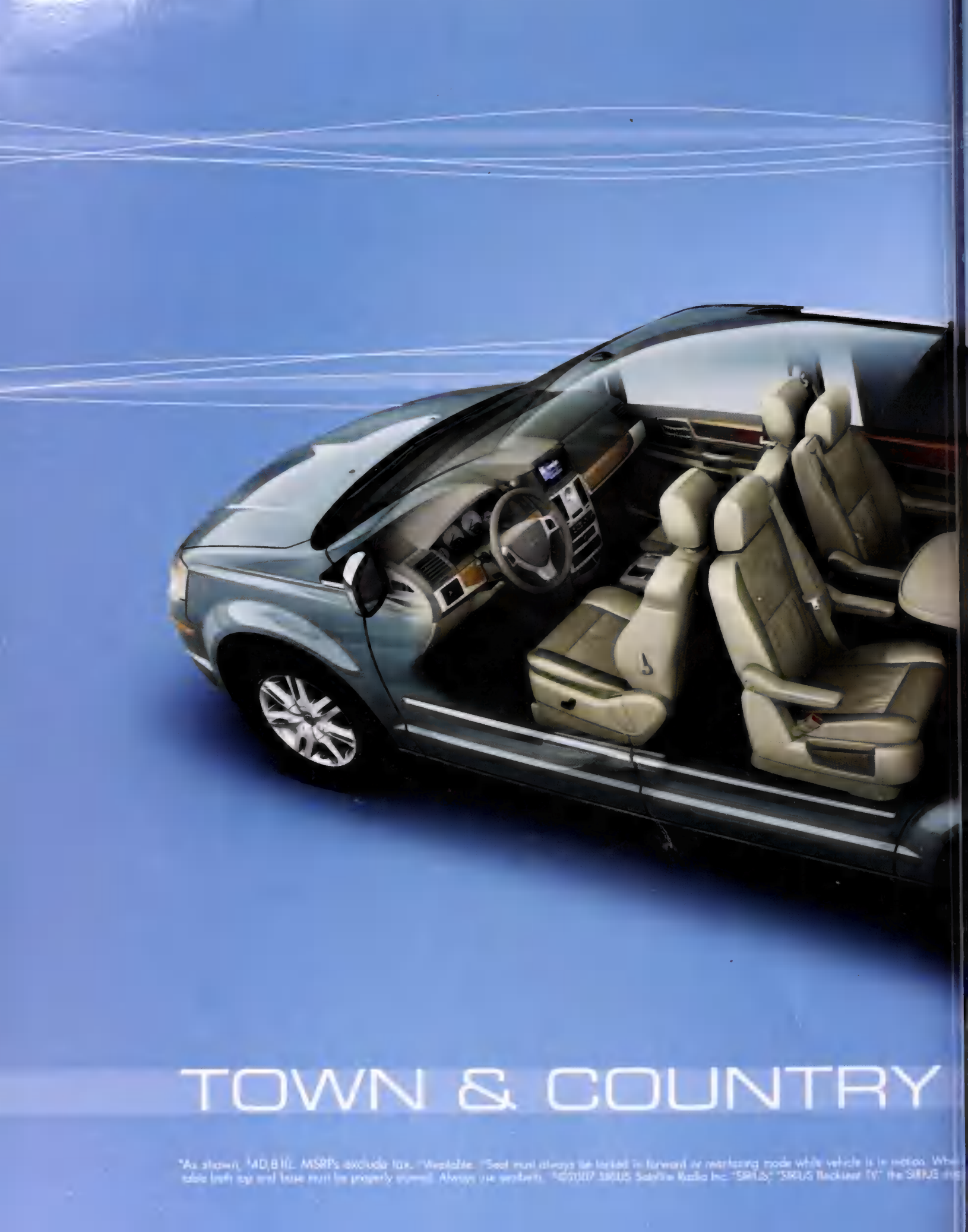
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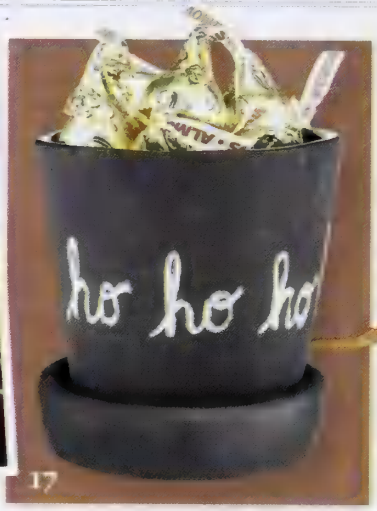
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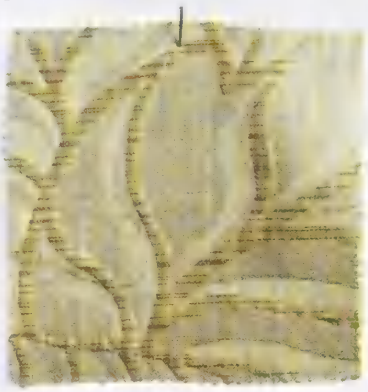
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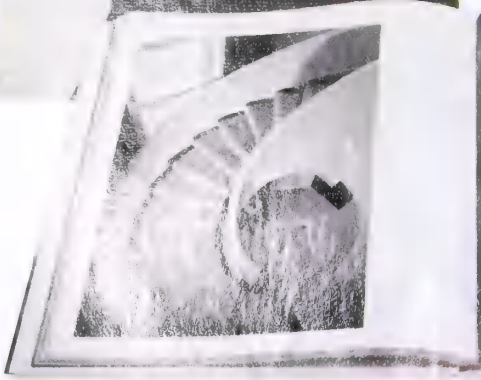
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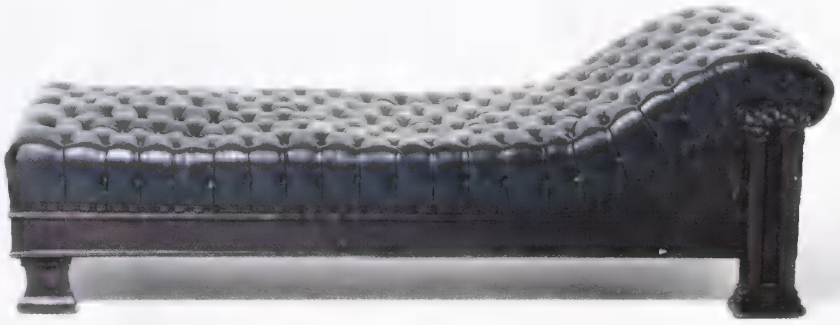
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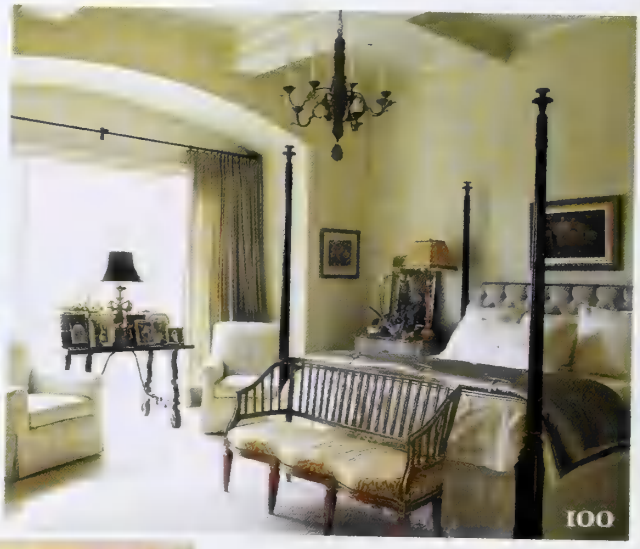
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"Mixing fabrics is a good technique for making a room feel like it's evolved over time. It's also an excellent antidote to prissiness and grandeur."

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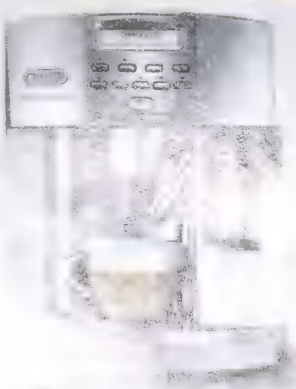
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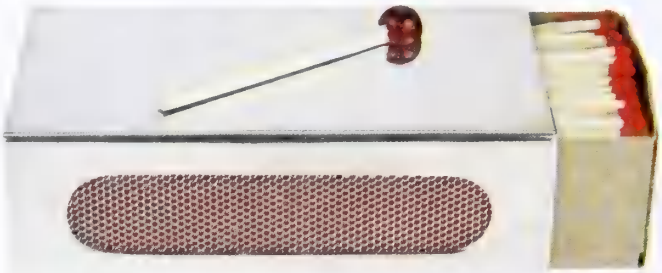
December 2007

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Produced by
WHITNEY ROBINSON

Written by
CHRISTINE PITTEL

the best!



1

2







3

4



1. Matchbox Cover

No one enjoys searching fo matches on a cold winter's n Luckily, this heavy silver-pla cover is so handsome you'll l them on the mantel. A strik hostess gift for only $35. SOURCE PERRIER: 888-543-2 sourceperrier.com.

2. Lamp

Did that tail just shimmy? Ma a splash with this white cera Koi lamp, fired with a traditi Chinese crackle glaze. 16 inc long x 11½ inches wide x 26 inches high, with a textured cotton shade. $199. WEST EL 888-922-4119; westelm.com

3. Gift Wrap

You'll never go back to that drugstore stuff once you tou this thick, beautifully printec paper. The gift won't show through, but your care will b obvious. Six playful designs, including Buttons (shown). T oversize 26-x-39-inch sheet $8. RETTA LE RITZ: 314-963-3 rettaleritz.com.

4. Cachepot

These little clay pots, just 3 inches high, are coated with a chalkboard surface. We lik them as place cards or party favors. You could also plant herbs or personalize a prese $6 each; $29/set of six, chalk included. POTTERY BARN: 888-779-5176; potterybarn.c


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5



6



7



8



9

5. Throw

What makes a Swans Islan so special? They start by kn their sheep (some even ge to keep the burrs off). The hand-dyed with natural m like cochineal and madder and handwoven into the ge blankets we've seen. 52-x-7 throw, $425. SWANS ISLAN BLANKETS: 888-526-9526; swansislandblankets.com

6. Wine Rack

Not the usual wine rack. Th cast in resin from real bottl wine, then cut in half to for the base of a pyramid. Stac bottles on top. Pile wine rac in four colors, $82. AREA W 212-226-5155; areaware.co

7. Teddy Bear

Ralph Lauren is synonymou luxury, and he offers the cu bear, made of the same cab cashmere as his sweaters. C you hold one, it may never g to that child. 8-inch size, $1 RALPH LAUREN CHILDREN'S 212-434-8082.

8. Étagère

Add a little glamour to the b with this slim étagère, mirr inside and out, so it hardly s to take up any space. 20 inch wide, 15 inches deep, 60 in tall, $450. JC PENNEY: 800-222-6161; jcp.com.

9. Oil Lamp

A pair would look lovely on a dinner table or mantel. Eleg beveled crystal shade and n awkward cord, just a wick t burns smokeless, odorless paraffin. Lexington oil lamp 11 inches tall, $88. ADRIEN LINFORD: 212-628-4500.

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10

11



12





13

14







10. Four-poster Bed

Deal of the century—only $
for a solid-pine queen-size b
that's all clean, crisp lines. St
a fresh yellow to brighten yo
morning. Hemnes four-poste
bed frame. IKEA: 877-345-45
ikea.com.

11. Doormat

If only we had that pied-à-ter
But meanwhile we've got our
feet on the ground. Coarse
coconut-fiber mat, 17" x 29", $
ESSENTIALS: 413-584-2327;
shopessentials.net.

12. Bracket

Can't get enough of that pale
Swedish blue-gray, and a bra
is an easy way to add architec
to a room. Group a few to dis
a collection. Italian bracket w
Gustavian finish, 14 inches h
made of lightweight resin, $5
HOUSE PARTS: 888-791-8594

13. Wastebasket

Each is one-of-a-kind and
handmade in Florence of
marbleized paper. So pretty a
versatile—you could find the
colors of any room in the wat
pattern. 8½ inches in diamet
12½ inches high, $88. IL PAPI
866-472-7476; ilpapirofirenze

14. Pillow

Birds never go out of style.
These are hand-painted in Ind
on creamy cotton, in colors
so vivid you can almost heart
rustle of wings. Birds of India
pillows, in seven varieties. Fro
top, Flowerpecker, Kingfisher,
and Parakeet. From $105
for a 12-x-18-inch pillow. JOHN
ROBSHAW: 212-594-6006;
johnrobshaw.com. *

DON'T MISS!
101 TREE ORNAMENTS
PAGE 92


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COLOR FOR COZINESS

You know the kind of rooms we're talking about: warm, intimate, homey. Wrap yourself in colors that comfort you

Interviews by CHRISTINE PITTEL

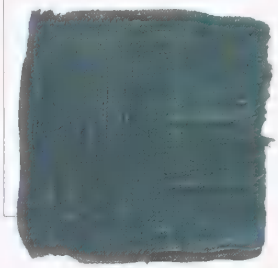
"Humble Gold has such warmth on a gray winter day. It just snuggles into you. There are so many colors in it—gold, yellow, pink, red. That little blush brings out the rosiness in your cheeks when you come in from the cold. It's not a sharp color. That's what makes it cozy and inviting. So it welcomes you and makes you look beautiful at the same time. What more can you want from a color?"

MARSHALL WATSON
SHERWIN-WILLIAMS
HUMBLE GOLD SW6380



"My library gets no light, so I took advantage of the disadvantage and painted it this deep blue-green. It's a restful color, kind of an ancient color. You see it in the medieval tapestries at the Cluny Museum. Now everybody gravitates to my dark, cozy room. And the color works with anything—Oriental rugs, African pillows, Islamic textiles."

STEPHANIE STOKES
FARROW & BALL
CLAYDON BLUE 87



"Red is not a color for sissies, but you can't go wrong with this good orangey red that reminds me of carved cinnabar boxes from China. It's warm and cheerful with chintz. Or add a coat of gloss for a lacquered effect and the room will feel like a glamorous jewel box. Go out and buy two buckets of red and change your world in a weekend."

TODD ROMANO
FARROW & BALL
BLAZER 212





In a house in the Texas hi country, designer Todd Romano painted the wall red and the ceiling Benja Moore's Super White 02, "a fresh, clear, flat white that just lightens the roo and disappears."

"This is about atmosphere. It's a really soft shade of green—a pale, pale sage. Very soothing. It's a Donald Kaufman color, which means it will be different depending on the light, and that makes it interesting. I like it with a muted paisley or one of those tea-stained English linens made by Robert Kime or Ben Nilson."

[illegible] HILL
[illegible] KAUFMAN COLOR
[illegible] SAGE 11



"To me, cozy is a dark color like this green, with just a trace of blue. It's the color of the green baize door in an old English country house. Cozy needs to be small, intimate, a place where you can curl up with a drink by the fire. Dark, rich colors actually make me feel introspective. Bring in some deep wood tones and a bit of gilt for some sparkle."

MICHAEL WHALEY
[illegible] MIN MOORE
[illegible] N CUCUMBER 644



"In an all-white house, I'll often do one room, like the study or the TV room, that's a total reversal. I'll paint it very dark, like this espresso brown, so you have a completely different feeling. Darkness creates intimacy. With a big daybed that works for two, you can lie down and watch a movie. Bring in deep blues and reds. Actually, every color looks good with it."

FRANKLIN SALASKY
BENJAMIN MOORE
MUSTANG 2111-30



USE THE [illegible]
AT [illegible]
TRY HUNDREDS OF COLOR [illegible]



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COLOR FOR COZINESS

USE THE HB PAINTBRUS
AT HOUSEBEAUTIFUL C
TRY HUNDREDS OF COL



"This wonderful warm tan is almost the color of dried wheat. What makes it so pretty is the way it reacts to light. When the sun hits it, it glows, and on a rainy day it casts a nice kind of cozy warm shadow on the room. This isn't a get-excited-about color, but it's a terrific background. Very calming in a bedroom. Great in a sitting room with almond-colored suede or gray flannel and, if you need an accent, a plummy linen."

MICHAEL ROBERSON
BENJAMIN MOORE
POWELL BUFF HC-35

"This is a beautiful deep inky green. Use it in a high-gloss, oil-based paint—first prep the walls so they're absolutely smooth—and it will make the most dismal room feel warm and rich. I call it the poor man's paneling. Great in a library, or an entrance hall where it would make the living room beyond seem bigger, lighter, brighter."

JOHN SALADINO
MARTIN SENOUR
MARKET SQUARE TAVERN
DARK GREEN CW401





"At first glance, this is a soft grayish putty. Then its golden undertones unfold as it catches the light and it radiates with warmth. It's like pale ashes with hidden embers glowing beneath them. It's an old warmth, and the color is always changing. It reminds me of buildings in an ancient city as the late-day sun moves across them."

TORI GOLUB
DONALD KAUFMAN COLOR
COLLECTION

"Living in Connecticut, I'm at the epicenter of the stone-wall world. If you start looking at the walls, you see an infinite variety of color. This warm, neutral gray has just a hint of green in it, like the green fuzz on weathered stone. It's kind of a classic look, easy to live with. It doesn't work so hard at being cozy, like those hot reds and oranges. It's more laid-back. Whites, creams, and blues are beautiful with it."

BIRCH COFFEY
BENJAMIN MOORE
NANTUCKET GRAY HC-111





"Red is one of those colors that's inherently cozy. It just takes you in and envelops you in a way other colors don't. But it's a difficult color to get right. Either it gets very rusty or it becomes too saturated and bright. But this has enough blue in it so it doesn't go into fire-engine mode. It's a refined red. It makes you feel special. I know I'll have a scintillating conversation in a red room."

CHRISTOPHER MAYA
FARROW & BALL
RECTORY RED 217





"I saw Andrew Lloyd Webber's music roc and now I want to paint everything th color. It's a true tangerine orange, a they must have put squirt of burnt uml in the glaze, becaus it's like a nicotine stain. It looks old a rich and warm. The room glows. It's lik having a fabulous pashmina scarf wrapped around yo Of course, it helps t there's a fireplace, tv grand pianos, Aub son rugs, velvet sof and French doors to the garden."

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INSTANT ROOM
LARRY LASLO

A perfect balancing act of textures, pattern, and color

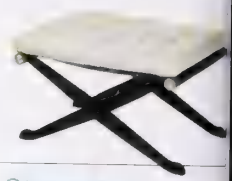
Produced by ORLI BEN-DOR



1. Curtains
Use Laslo's leopard print, ELEMENTS to make big, swee curtains. "From Cleopatra t Madonna, the world never tires of leopard—every yea a new version comes out. I love it in unexpected color like this blue."



2. Chair
Upholster the Pull-Up Chair- designed by Laslo for Fergu Copeland—in NURTURE, a fabric that Laslo says "creat a wonderfully cozy feeling, like you're sitting in a soft bed of leaves."



3. Ottoman
The Directoire Ottoman, also designed by Laslo for Fergus Copeland, is the right size for an accent fabric like SHAGREE "The embossed leather look beautiful on small surfaces."



4. Sofa
"A chevron pattern is simple a easy on the eyes." Upholster a large surface like Laslo's Fren Deco Sofa in ENTHUSIAST.

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Start Here

"This is a viscose blend that looks handwoven," says designer Larry Laslo. "Nurture [in Tidal] is soft and homespun—it has what I'd call a lightness of being. It looks great with silk, with things that have luster. I'd use it on a tallback dining chair—the climbing tree pattern would really show off. And it would be a beautiful tablecloth. I love draped tables. Nothing more elegant."

ROBERT ALLEN: 800-333-3777

Windows

ADD ONE FROM THIS CATEGORY



1. "I just used NATURES WEB [in Mica] on top of a blue taffeta for curtains. Don't sew the two together, so you can draw the silk curtains and let the sun shine through the polyester fabric." ROBERT ALLEN: 800-333-3777.



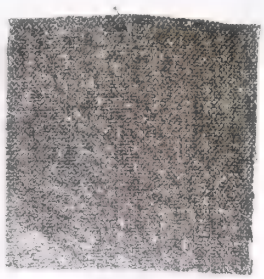
2. "The surprise of ELEMENTS [in Sea] is the fun of its color." Laslo gives the classic leopard print a playful update. Make pillows out of the rayon/polyester to spruce up a sofa. ROBERT ALLEN: 800-333-3777.



3. "I would hang PRECIOUS METAL [in Platinum] as a shower curtain wi a liner to give your bathroom a lift." Or be more adventurous and use th silk/lurex to make glimmering curta JOHN HUTTON TEXTILES: 888-787-78

Upholstery

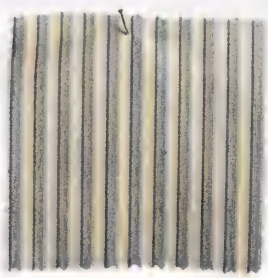
THEN ADD TWO FROM THIS CATEGORY



1. "[illegible] for the home. The [illegible] of BAUFORTE [in Oc[illegible] for a pair of chairs. [illegible] this viscose blend [illegible] sed up with [illegible] tapes. 'RUBY' BERGAMO [illegible]-



2. "You can do a whole sofa in ENTHUSIAST [in Water] and it won't demand all the attention in the room." The quiet viscose blend sets an ideal backdrop for patterned accent pillows. ROBERT ALLEN: 800-333-3777.



3. "I always look to a small-scale stripe like MOBY DICK [in Moody Blues] for relief from larger patterns." Try the viscose/cotton for a slipcover on a dining chair. JOHN HUTTON TEXTILES: 888-787-7827.



4. Breathe new life into a favorite chair or bench wi SHAGREEN [in Caviar]. "I'v covered a Chippendale ch with the leather and it ga newness to the piece." EDELMAN: 800-886-8339.

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LARRY LASLO



Start Here

"Showstopper [in Dune] is a warm, sensuous gold, not glitzy or metallic. It's also the right scale—big!—for upholstered walls and fabulous for curtains. I would do both the walls and windows with it," Laslo says of the viscose blend. "When you impose pattern on a room, you have to do it generously, not unlike color—you have to drench a room in color. If it's pattern, use a lot of it."

ROBERT ALLEN: 800-333-3777

Windows

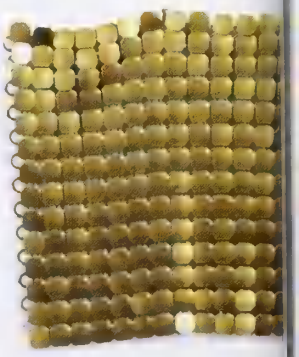
ADD ONE FROM THIS CATEGORY



1. "When a design is small and intricate, it can still be dramatic," says Laslo. The geometric nature of ANCIENT ART [in Dune], a linen and silk sheer, keeps things tight and interesting. ROBERT ALLEN: 800-333-3777.



2. The giant medallions in the polyester/viscose FARELI [in Dune] are perfect for oversize windows. "If the design was any bigger it would be halfway out of the house!" ROBERT ALLEN: 800-333-3777.



3. "NO. 91 ALUMINUM FLAT MESH [in Gold] is exciting and fun. Use it like sheer with straight draperies on ei side. It would also make an interes room divider." And conversation pi WHITING & DAVIS: 800-876-6374.

Upholstery

THEN ADD TWO FROM THIS CATEGORY



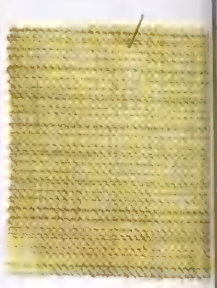
1. "Geometric flowers, like the roses in FANTASY MAZE [in Quartz], feel retro yet modern. You can live with [illegible] the cotton [illegible] favorite chair [illegible] WOLFEN [illegible]



2. "NIGHT LIFE SULKY [in Gold Rush] is a leather that really makes a statement. Use it on a small bench or seat of a wooden chair—because as much as I love it, a little goes a long way." EDELMAN: 800-886-8339.



3. "LEOPARDO is a classic. I never do a room without a touch of leopard." Just a bit of the luscious silk/cotton does the trick. Perfect for an eye-catching ottoman. RUBELLI THROUGH BERGAMO: 914-665-0800.



4. "Matte and shine are t elements I work into eve room—and now the fabr design." LUSTROUS [in D is a durable viscose blen with glimmery notes. ROB ALLEN: 800-333-3777.

Notebook

Noteworthy Events, Opportunities and Products

PHILIPS "Simply Reel" Sweepstakes

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DEFINE YOUR STYLE With Jenn-Air

This Fall, Jenn-Air invited House Beautiful readers to "Define Their Style" at EXPO Design Centers in celebration of the new Oiled Bronze kitchen suite.

Guest designers Gary Paul and Jean Larette called out the specific details and style nuances of the Jenn-Air Oiled Bronze appliances while discussing kitchen trends and more. Guests were treated to passed hors d'oeuvres and sparkling water and took home gift bags.

For more information about the Oiled Bronze kitchen suite from Jenn-Air, visit **Jenn-Air.com**.

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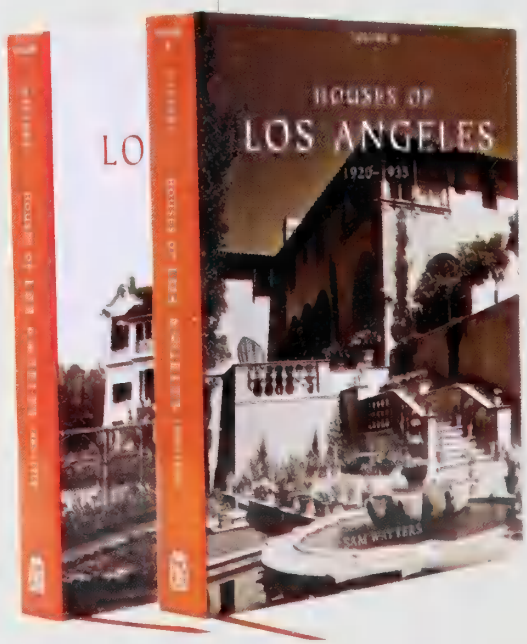
REVIEWS

Big, beautiful, and brimming with intimate views of the most captivating interior design and architecture

Reviews by CAROL PRISANT

HOUSES OF LOS ANGELES

BY SAM WATTERS



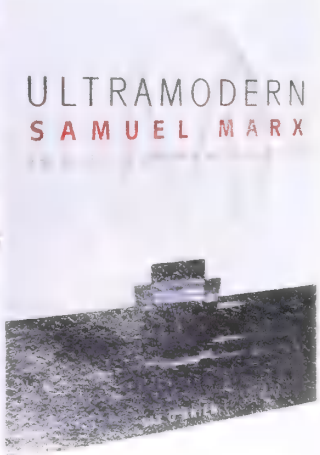
In a two-volume set picturing actual (and all-too-often demolished) Los Angeles houses built between 1885 and 1935—Chinese temples, Spanish Revival villas, Newport-ish mansions, Scottish castles, Japanese pavilions, Craftsman bungalows—we find a young, exuberant Los Angeles that hoped to become an American Riviera for Midwesterners. Virtually all of the photographs are black and white, of course, but many of the pre–World War I houses are so excruciatingly furnished that it may be a blessing they're not in color—though I would love to have seen La Miniatura, Frank Lloyd Wright's concrete-block pre-Columbian temple in color, or the Pasadena palace of Adolphus Bus who stocked his beer-baron gardens with a flock of sheep and potte figures from German fa tales. This set is a must-have for Angelenos. For the rest of us—we'd hav loved a little map.

PUBLISHED BY ACANTHUS PRESS (ACANTHUSPRESS.COM); VOL. 1, 3 PAGES; VOL. 2, 392 PAGES; $89 EAC



ULTRAMODERN: SAMUEL MARX; ARCHITECT, DESIGNER, ART COLLECTOR

BY LIZ O'BRIEN



I'd never heard of Samuel Marx, possibly because I had overlooked his luxurious midcentury objects in author Liz O'Brien's decorative-arts store in New York. But in this beautifully designed new book, I discovered that, besides being an accomplished designer of cutting-edge furnishings in crackle lacquer, Lucite, and parchment, Marx was also the architect of Chicago's famous Pump Room, actor Edward G. Robinson's Hollywood mansion, and the first Pullman aluminum train car. Beyond the iridescent shell walls and clipped fur runners on the stairs, though, you may find yourself longing for your own Marx side tables—like the pair below the Van Gogh and Cézanne in a Chicago apartment, or the serving cabinet on a 1947 *House Beautiful* cover. And well beyond those coveted silver-leafed doors, the faux malachite, and the chrome newel posts, this is a work of scholarship and sincere appreciatio Samuel Marx deserves this reappraisal. He's a founder of American chi

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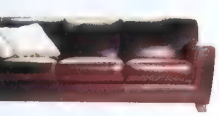
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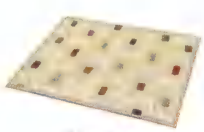
Home Furnishings



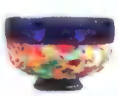
Home Improvement



Entertainment & Outdoor



Flooring

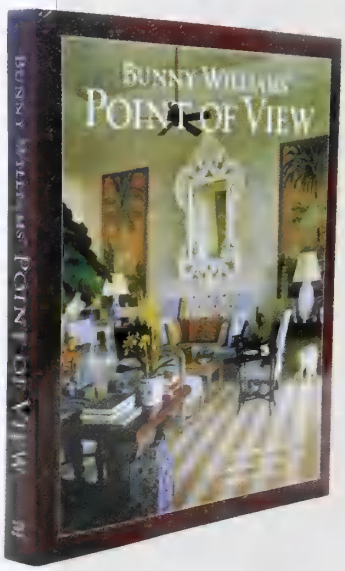


Accessories

OUR FAVORITE BOOKS

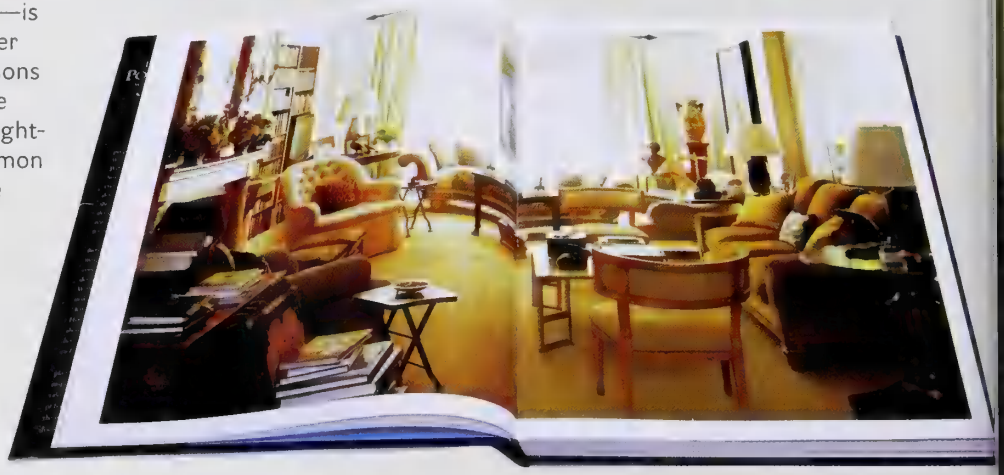
POINT OF VIEW

BY BUNNY WILLIAMS



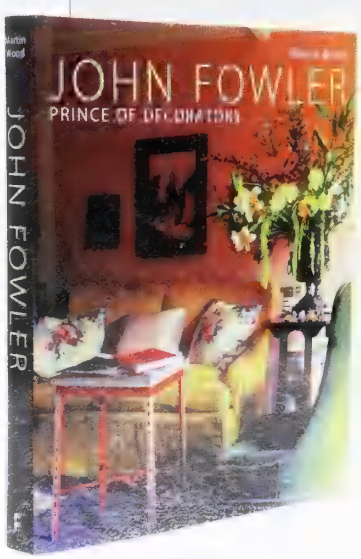
Let me admit that I usually don't read designer coffee table books. I look at the pictures, and if I really like a room, I read the captions. But interior designer Bunny Williams's newest book—filled with breathtaking photographs by the great Fritz von der Schulenburg—is a do-it-yourself primer in disguise. From lessons in ingenious furniture arrangement to thoughtful shopping ("A common mistake many people make when they are starting out is to go into a store and buy the most comfortable sofa, which becomes the elephant in the room after it's delivered.") and curtain selection ("If you cannot have your curtains made by an accomplished workroom, then keep the design simple.") to expert advice on choosing the right rug or the paint for your walls—it's all here. And even if you can't spring for custom embroideries or hand-painted murals, read this book for Bunn advice. She's John Fowl light (her palette, that i and she's wholly Ameri can. Yay!

PUBLISHED BY STEWART, TABORI & CHANG (STCBOOKS.COM); 272 PAGES, $60.



JOHN FOWLER, PRINCE OF DECORATORS

BY MARTIN WOOD



John Fowler, Britain's "haute couture decorator," as he (quite rightly) thought of himself, "...never minded being copied," says Martin Wood in his addictive and juicy biography. "So long as it was done well, which alas it very seldom was." You might learn how to do that here. Partnering first with Sybil Colefax (Colefax & Fowler), then with Nancy Lancaster, Fowler is unquestionably the seminal influence in English country house decor of the last 70 years. You also learn that you used to be able to have chintz reglazed; that Lancaster was the real inventor of Shabby Chic; that Fowler once painted fake Chinese wallpapers to sell to Americans; and that he named his favorite colors picturesquely—try "Thames Mud" and "Dead Mouse." Have I mentioned the gorgeous illustrations, many we've never seen before? That Fowler was a genius ? That no traditional decorator w hopes to combine utter correctness with unself consciousness should be without this book? Yes, I have. *

PUBLISHED BY FRANCES LINCOLN (FRANCESLINCOLN.COM); 288 PAG $65.




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Beautiful Events

HIGH POINT On October 1st, House Beautiful hosted a BIG party to celebrate its new, larger format at the opening of the High Point Fall Furniture Market. Guests enjoyed cocktails, hors d'oeuvres and a delicious Southern supper. What a beautiful party!



Stephen Drucker, House Beautiful; Bonnie Steves, LL Designs; Barbara Saltarelli, and Carole Gratale of Carole Gratale, Inc.; and Larry Laslo, LL Designs.



Kate Kelly Smith, House Beautiful; Thomas O'Brien and Keith Kancar of Aero Studios.



Michelle Daniels, Reka Pandi, and Connie Flick of Phillip Jeffries.



Teresa Buelin, Gary McCray, and Patty Frye of Laneventure.



Christian Plasman and Christian Plasman, Robert [illegible]
Michael Vanderbyl, Michael Vanderbyl Design



Mariette Himes Gomez, Dominic Rotondi, and Jack Cassidy of Gomez Associates.



Did you enjoy our 101 ornaments story on page 92? Visit housebeautiful.com and bid on a tree decorated with all of them in a special holiday charity auction.



Look for our new behind-the-scenes photos from our home shoots!

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OUR FAVORITE STORE

Ballard Designs, Tampa, FL

A classic catalog comes to life in its first, vast store, with everything you need to feel at home

Interview by ORLI BEN-DOR



For 25 years Ballard Designs has been a hugely popular catalog. Why did you open a store?

LAURA DAILY: There are some things even the best catalog can't capture. The number one response from customers is 'I had no idea the quality was so good.' And we have some exclusive items here, decorative accessories that might be lost in the catalog. In the store, we can show them off.

As the vice president of merchandising, how would you describe the look?

It's what I call a casual, layered European look. In European homes you see 21st-century furniture next to a 17th-century oil, a Louis Philippe chest with modern artwork. We're seeing this look a lot more now in America. We do the same thing in the store, mixing contemporary, traditional, country—different styles, different eras.

Is everything actually a Ballard design?

Mostly, although we do have some antiques, and antique reproductions.

The store is so open—and enormous! How big is it?

Twenty-thousand square feet. And an open-air, European shopping experience is exactly what we were after—that sense of exploration you get i the outdoor markets.

You're in a high-end ma in Tampa, aren't you?

We are, anchored by Ne man Marcus and Tiffan We share a lot of their customer profile.

Tell me about how it's organized.

The custom shop is for upholstery and linens—you can mix and match any of our 70-plus fabri In the office shop, we ha furniture and great sto age solutions for any pe sonal creative space. Th seasonal shop has four major themes a year, fr summer living outdoors to a holiday wonderland in winter.

So could you furnish yo whole house here?

That's the aim, yes. We have everything from th fork to the napkin to the table they rest on, and the rug the table rests o We even have an art gal lery—you can buy print for your laundry room!

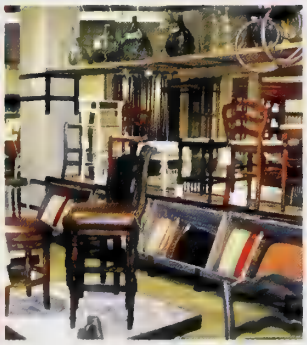
The laundry room?

We think it ought to loo as good as your living room. That's part of the concept here—integrat ing our products into every room of your hom











TOP: The entrance to Ballard's first retail store, in Tampa. BELOW: The upholstered X Bench, a timeless piece, and one of our favorites. CENTER, FROM LEFT: A slipcovered ottoman comes for storage; tableware for any occasion; the Terrific Table; counter stools galore. ABOVE: The Fabric Library [illegible]

don't miss...

- The Terrific Trio Table (above). You choose the size—and the skirt fabric—to create your own design classic. From $99.
- The upholstered X bench—works in any interior. From $169.
- The art gallery tucked in the back. Florida-inspired prints add a local touch.
- Counter stools in dozens of styles and finishes. They're one of the store's hottest items. From $70.
- The seasonal shop's ever-changing look—new products, new arrangements every few weeks.
- Wicker-covered coolers. From $40. Take a road trip with style!

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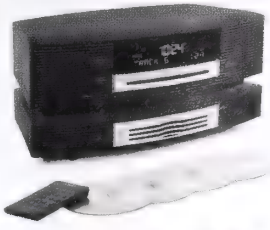


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THE MAKEOVER

PART 6

The Guest Room

Think comfort, says T. Keller Donovan, and give your guests a room with a little personality (...as well as an empty drawer)

Interview by CHRISTINE PITTE





Get It Right

- Make room for a cozy chair, but don't bring in too many fabrics. The chair (LEFT) and valances are all done in Dotty (FAR LEFT) by Peter Fasano, through John Rosselli.
- No one should be down on their hands and knees trying to find a plug to recharge a cellphone. Provide a power strip.
- Make sure the bedside table has a good reading light and an alarm clock.
- Set up a tray with bottle water, a glass, and a bowl of Hershey's Kisse This table has that gre pull-out shelf for extra space. You could sit on ceramic stool and chec your e-mail.
- At night, pillow shams go into the closet and guests choose from a selection of pillows—down or foam. If you sle on a sham, it's too wrin kled for show.

Nice room, nothing special. So where do you start?

Go to the windows and give them some style. I didn't want big, heavy curtains, so I did a valance and hung it right from the ceiling, which elongates the windows and makes the room feel taller. It's actually covering just a bit of the glass.

Neat trick, and so easy.

Just a dip in the center and a kick pleat on each side. I'm crazy about this fabric. It's custom-made by Peter Fasano up in the Berkshires. You send him a color sample, pick one of his designs, and he'll print exactly what you want on your choice of material. I ordered chocolate brown on white linen.

Which looks great against the pale blue walls.

That acid green had to go. This is the palest blue you can imagine, Benjamin Moore's Patriotic White 2125-70. Just one shade light [illegible] the blue in the [illegible], which makes for a [illegible] flow. Then I found [illegible] in the [illegible] blues, [illegible] and gray. Hung [illegible] in grids, to add a little architecture and keep the room very organized. Same frames, same theme. Two matching mirrors, hung opposite each other. In a guest room, you don't want a lot of stuff going on, because it gets chaotic enough when people come in with their bags.

Perfect place for the bed—between the windows. How did you dress it up?

I don't like bumping my head against bare wood, so I did a comfortable tufted headboard in brown linen with buttons in off-white. I believe headboards and dust-skirts should match, and act as a picture frame for the linens—white sheets with brown embroidery. And two coverlets. There's nothing worse than waking up cold in the middle of the night in a strange house. Finish the room with a rug. It's nice to walk around without the floors creaking. We want [illegible] disturbing [illegible] time [illegible]

After



Bedside table and chest from the Breeze Collection. Mirror from West Elm. Lamp from Target. Ceramic stool from Neiman Marcus. Brigade rug from Stark.



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MAINTENANCE
TILE FLOORS

Versatile, practical, durable, beautiful: What more can you ask of a floor? Just be sure to treat it with respect

Interview by
EVE M. KAH

What's the best way to take care of the tile floors in my bathroom and kitchen?



MARTY HOFFMAN: Use a cleaner that has 'neutral pH' on the label. Or you can mix baking soda and water as a homemade cleaner. Pour half a cup of baking soda into two gallons of water and mix very well. Then apply the liquid with a string mop or sponge mop. You don't want to put harsh chemicals on tile, not even the chemicals that are in steel wool pads—there's always a risk that you're affecting the color or etching the polish. There might be fading or staining that you don't notice that seeps in over time.

What causes the worst stains you've seen?

Let's see, any kind of spill or pet stain, or even a rag soaked with chemical cleaners left sitting out on the tiles too long. Or flooding—we get calls from insurance companies to deal with mold that's spread across a whole floor. Rust from metal left out can also cause marks that get under the tile glaze. We've even seen grease get under the glaze.

Are there sealants I can put on to prevent that kind of damage?

That's a really tricky area. I don't want to badmouth the stores, but the sealants that a homeowner can buy are poor quality—they won't work and might even damage the floor. Have a sealant applied by a professional who is experienced with your specific tile.

What floor tiles are most popular and does each kind need a different cleaner?

The most popular materials are natural stone—marble, limestone, granite. We're seeing more terra-cotta tiles lately. We used to see more porcelain, some of it airbrushed to look like veined stone, but that's fading now because the hard-fired surface is hard to cut. I predict that ceramic mosaic with tiny pieces will be the next fad.

I could go on for hours about the different approaches professionals take for different materials. But baking soda and neutral pH cleaners are the best for homeowners. They're suited to all materials.

Are certain sizes or finishes of tile more practical for a heavily trafficked floor?

The size is an aesthetic question—it's all about the look you want. Small tiles have a busier look, but make a small room look larger. The finish is up to you, too. Matte tiles tend to be less slippery, but a professional can make any finish have more grip. Textures like handhammering can make stone less slippery—that's ideal for shower enclosures.

What's the best way to clean grout?

The baking soda cleaner should take most stains out of grout, too. If there's serious staining, don't flood the grout with cleaner, that won't work. For that kind of discoloration you need to call in a pro. Removing the grout is only necessary when it's cracked and water can seep through and damage the floor underneath.

Does each kind of flooring require a different kind of grout?

In general, you want high grout lines. Low grout collects dirt. If it's a heavily trafficked bathroom, you might ask for acid-resistant grout—it's what we use in commercial applications. It won't discolor the tiles, and it won't react with anything else spilled on it.

What about colored grout?

Use whatever color you like. Just be sure it's properly sealed and maintained—maybe a darker color in a very heavily trafficked area.

If there's only minor damage to a tile floor, can small areas be restored?

A really good installer can reattach one loose tile by injecting adhesive, or putting in a si new matching tile. An inexperienced pe usually prefers to chop out a broken tile that's likely to break the pieces next to it, you end up having to chop out much n than you expected. You might even dan the pipes below.

Okay, so tell me: What exactly is 'a really g installer'?

Someone who's experienced with dif ent kinds of flooring, who can make moisture and mold don't get under the and that the sealant won't react with tile. Someone who understands the l you want and who can work with the o construction trades. Your tile installer h take into consideration the layout of plu ing or heating pipes, electrical outlets, conditioning ducts, whether the founda footings or the lumber in the house frame susceptible to settling. If he doesn't...wel see so many disasters.

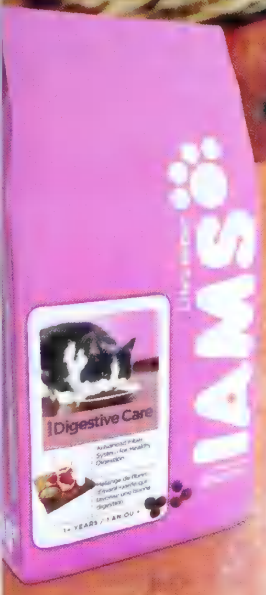
Like what?

Floors pitched so that water drains the wr way. Stress cracks across an entire floor. ferent colors of stone not mixed evenly s floor has splotches, and colored grouts use batches that weren't of consistent color. I c go on and on. *

MARTY HOFFMAN, HOFFMAN BROTHERS FLOORS, BABYLON, NY; 516-795-6125; HOFFMANBROTHERSCO.COM

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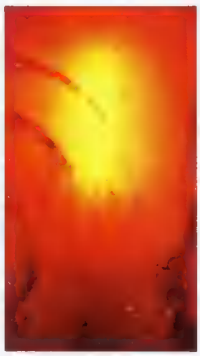
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1. **Glass Fruit,** metal and glass. To the trade. Bella Figu through Lee Jofa: 800-453-3 leejofa.com.

2. **Pillar Candle,** cast iro with bronze finish and faux candle. $90. Restoration Hardware: 800-910-9836; restorationhardware.com.

3. **Octavia,** hand-forged i with antique gold finish. $1,3 Ironware International: 800- 0460; ironwareinternational

4. **Rustic Glass,** brass wi bronze finish and blown glas $99. Pottery Barn: 800-922- 5507; potterybarn.com.

5. **London Single,** brass mirror backplate. To the trad Barbara Barry for Boyd Light 800-224-2693; boydlighting.

6. **Abbot Single Arm,** brass. From $210. Alexa Ham for Visual Comfort, through Circa Lighting: 877-762-2323 visualcomfort.com.

7. **Tortoise,** resin with mat finish. To the trade. Kravet: 800-648-5728; kravet.com.

8. **Eric Twin,** silverplated brass and ceramic, $2,010. Remains Lighting: 212-675-8 remains.com.

9. **Vertical Curved,** recy mirror. $400. Oly: olystudio.c

10. **420650,** platinized silv finish. $575. Fine Art Lamps: 305-821-3850; fineartlamps.c

11. **Masai A,** forged iron wi wicker diffuser. $398. Global Lighting through Lumens: 877-445-4486; lumens.com.

12. **Tree Like Tree,** steel with plaster finish. To the trade. Shannon Shapiro for Moth Design: 818-906-9992; mothdesign.com. >>



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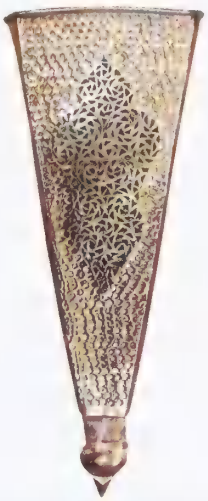
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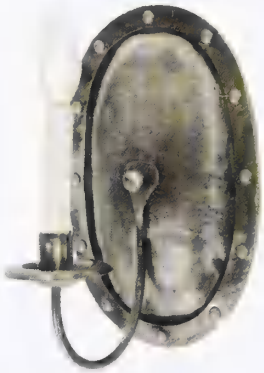


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13. **Evangeline,** aged pl $2,500. Jan Showers Collec 214-747-5252; janshowers.c

14. **Rotolo,** metal with aged gilt finish. To the trade David Iatesta: 410-604-036 davidiatesta.com.

15. **Imperial Bamboo,** wrought-iron with tortoise finish. $400. Currey & Comp 877-768-6428; curreyandcompany.com.

16. **Moroccan,** hand-cut metal. $175. Imports from Marrakesh: 212-675-9700; importsfrommarrakesh.com

17. **Maxine,** hand-forged iron. $795. Ironware International: 800-850-046 ironwareinternational.com.

18. **Crillon,** polished nickel with blue glass mirror To the trade. Fuse Lighting: 310-652-2411; fuselighting.c

19. **Georgian,** hand-hammered brass backplate with glass panel. $1,624. Tho Pheasant for Baker: 800-592 2537; bakerfurniture.com.

20. **Carved Ice,** hand-car rock crystal and copper repoussé, $2,025. Robert Ku for McGuire: 800-662-4847; mcguirefurniture.com.

21. **Arrow,** brass. $1,836. Vaughan: 212-319-7070; vaughandesigns.com.

22. **9-563-2L-563,** hand carved wood and iron. Price u request. Savoy House Lightin 800-801-1621; savoyhouse.co

23. **Slim,** mirror polished stainless steel with wood veneer shade. $1,088. Blackbi 413-229-5090; blkbrd.com.

Notebook

Noteworthy Events, Opportunities and Products



designer VISIONS

House Beautiful and designer Celerie Kemble transformed a modern apartment into a chic, sophisticated residence located in the heart of New York City. This luxurious home features views of the skyline and Hudson river as well as all the West Side has to offer.

Go to **DesignerVisionsOnline.com** to experience the House Beautiful Apartment with behind-the-scenes video, 360° virtual tours, as well as a detailed resource guide. While you're there, don't forget to view designer apartments by *Country Living, O at Home* and *Veranda*.

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TABLESCAPE HOLIDAY DINNER

A feast for the eyes! Designer Charlotte Moss sets an exuberant table with pieces from her New York store

Produced by WHITNEY ROBINSON



"Start with the menu. Squash soup inspired this autumnal palette."

"Anyone can be a flower arranging genius with single blossoms. Just don't be stingy—use several vases in different heights."

"An individual tureen makes a dish look like it was made just for you."

"Boy, girl, boy, girl—it doesn't relate to how we live today. Think chemistry—who'll have a good time with who?"

Faux-bois flatware, William Yeoward Flavia wineglass, Baccarat vintage pitcher, APT small soup tureen, and presentation plate, all available at Charlotte Moss.

Make It Your Own



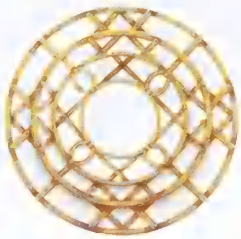
Place Mat

The bright color of this linen place mat sets a fiery tone for the table. Above, Festival [illegible] Tangerine. $32 for four. [illegible] 800-336-1891; sferralinens.com.



Glassware

[illegible] tumblers add [illegible] drinks. [illegible] each [illegible]



Dinnerware

Charlotte's Nancy china pattern for Pickard pays homage to the English country style of legendary decorator Nancy Lancaster. $230 for five pieces. Charlotte Moss: charlottemoss.com.



Napkins

Hand-embroidered Pheasant guest towels make beautiful oversize napkins. $95 for two. Valombreuse through Charlotte Moss: 212-308-3888.



Large Tureen

This marbled *soupière* is a showstopping centerpiece. $2,560. APT through Charlotte Moss: 212-308-38[illegible]

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ASK THE BAREFOOT CONTESSA

INA GARTEN

Pumpkin Mousse

Gorgeous, scrumptious, and straight from a can

Photographs JAMES BAIGR

"Every Christmas, it's traditional in our family to serve pumpkin pie. Last year, I decided to make it with fresh pumpkin and it was a fiasco. What did I do wrong?"



You didn't do anything wrong! There are very few vegetables that are better when they're frozen or canned than fresh, but pumpkin is certainly one of them. Pumpkins are picked at the peak of their flavor, then cooked and puréed so there is no mealy texture, and the canning really does seal in the flavor. This year I'm making a big bowl of Pumpkin Mousse decorated with lots of vanilla whipped cream. It's easy and it's prepared days before the dinner. >>



Make a bain-marie, or double boiler, by placing a heat-proof bowl over a pan of simmering water. Don't allow the bottom of the bowl to touch the water or the pumpkin/egg mixture will overcook.



Send your questions to inaforhb@hearst.com. Watch Ina on Food Network's Barefoot Contessa (foodnetwork.com/barefoot-contessa.com). For more of Ina's tips, visit our Web site (housebeautiful.com).



/ Unilever. Hellmann's Real Mayonnaise [illegible] g of ALA per serving. 30% daily value of ALA (1600mg). 10g of fat, 1.5g of SAFA, and a small amount of EDTA to protect quality. Yahoo! and the Yahoo! logo are the registered trademarks of Yahoo! Inc.

PUMPKIN MOUSSE

Serves 8

FOR THE MOUSSE:

- 1 cup half-and-half
- 1 (29 ounce) can pumpkin purée
- 2 cups light brown sugar, lightly packed
- 1½ teaspoons kosher salt
- 1 teaspoon ground cinnamon
- ½ teaspoon ground nutmeg
- 6 extra-large egg yolks
- 2 packages (4 teaspoons) unflavored gelatin
- 2 ripe bananas, finely mashed
- 1 teaspoon grated orange zest
- 1 cup cold heavy cream
- ¼ cup granulated sugar

FOR THE DECORATION:

- 1 cup (½ pint) cold heavy cream
- ¼ cup granulated sugar
- ¼ teaspoon pure vanilla extract
- Orange zest (optional)

1 Heat the half-and-half, pumpkin, brown sugar, salt, cinnamon, and nutmeg in a heat-proof bowl set over a pan of simmering water until hot, about 5 minutes. Whisk the egg yolks in another bowl, stir some of the hot pumpkin into the egg yolks to heat them, then pour the egg-pumpkin mixture back into the double boiler and stir well. Heat the mixture over the simmering water for another 4 to 5 minutes, until it begins to thicken (about 140 degrees), stirring constantly. You don't want the eggs to scramble. Remove from the heat.

2 Dissolve the gelatin in ½ cup cold water. Add the dissolved gelatin, bananas, and orange zest to the pumpkin mixture and mix well. Set aside to cool.

3 Whip the heavy cream in the bowl of an electric mixer fitted with a whisk attachment until soft peaks form. Add the sugar and continue to whisk until you have firm peaks. Carefully fold the whipped cream into the cooled pumpkin mixture and pour it into a 7 inch x 2¾ inch round soufflé dish. Chill for 2 hours or overnight.



4 For the decoration, whip the heavy cream in the bowl of an electric mixer fitted with the whisk attachment until soft peaks form. Add the sugar and vanilla and continue to whisk until you have firm peaks. Pipe or spoon the whipped cream decoratively on the mousse and sprinkle, if desired, with orange zest. Serve chilled. *

SEE MORE OF INA'S GREAT RECIPES AT HOUSEBEAUTIFUL.COM

"I like people to know what the flavor is befor they eat it. It's clear tha the mousse is pumpkin but the strips of orang zest let them know there's another flavor in the dessert."

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COOKBOOK

Cook With Jamie

The forever-boyish Jamie Oliver always delivers easy, inspired cooking. From his newest book, here are two great recipes for your holiday crowd

Reviewed by
PENELOPE GREEN

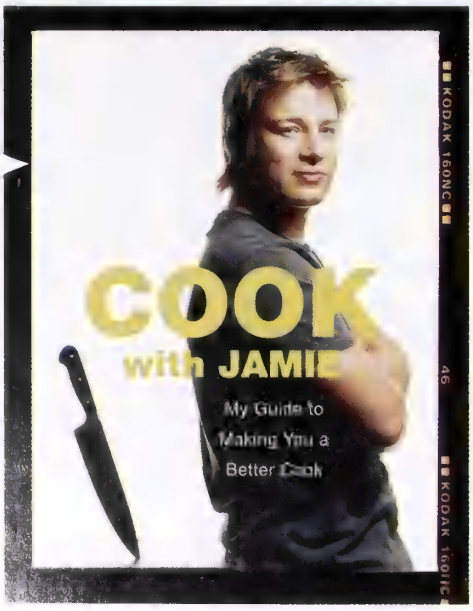


JAMIE OLIVER, THE TELEGENIC LAD O
known as the Naked Chef, may be all grown up
turned 30 a couple of years ago—but he hasn't los
goofy pub-star good looks or his matey vernac
Cheesy Peas, Oozy Egg Ravioli, Lovely Crab Lingu
and Bloomin' Easy Vanilla Cheesecake can all be fo
within this, his seventh book. While Oliver may s
to be the David Beckham of chefs—that bedh
hair!—dogged by paparazzi and presiding over a
media empire of books, television shows, and res
rants, he continues to present simple, sensual,
yes, lovely food, both in his restaurants and in
pages of his cookbooks.

This book is no exception. It is that happy, ha
thing, a cookbook to be savored and *read*, generou
tone and spirit, like the cookbooks published by
other terrific English sensualists, Nigella Lawson
Nigel Slater. Oliver's promise—"my guide to mal
you a better cook"—is delivered in six main secti
salads, pastas, meat, fish, vegetables, and desse
Fresh herbs and Mediterranean touches—like cin
mon, fennel seeds, orange or lemon zest—make ever
sparest recipes extraordinary. He'd like you to eat m
seafood, and has 27 ways to encourage you do so.
pastas are gorgeous, even the simplest ones, like Jo
Favorite Saturday Afternoon Pasta (Oliver is mar
to his teenhood sweetheart; her real name is Juliet
which is tuna simmered with tomatoes, onion, fr
chilies, and cinnamon and tossed with basil, len
and lemon zest, rigatoni, and a glug, to use Oli
speak, of olive oil.

"Every time I make it," writes
ver, "even though it uses only a t
fraction of my brain, she seems to
really impressed with it, so on t
basis I included it in my book."
glad he did. Thank you, Jools. >>

"You know what... if you're going to eat three times a day for the rest of your life, you might as well learn to cook properly and enjoy it! So roll up your sleeves and let me help you."



Published by Hyperion (HyperionBooks.com); $37.50. INSET: Jamie Oliver, with bedhead.


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COOKBOOK
JAMIE OLIVER

OVERNIGHT SLOW-ROASTED PORK

Serves 12

- 2 tablespoons fennel seeds
- 1 tablespoon sea or rock salt
- 2 fennel bulbs, trimmed and roughly chopped
- 4 medium carrots, peeled and roughly chopped
- 3 onions peeled and roughly chopped
- 1 bulb of garlic, cloves unpeeled and roughly smashed
- Bunch of fresh thyme
- 1 11–13 lb piece of pork shoulder on the bone, preferably free-range or organic, skin scored
- Olive oil
- 750ml bottle of white wine
- 1 pint chicken or vegetable stock



Jamie Oliver serves his slow-roasted pork with cranberry beans and braised greens.

PORK COOKED THIS WAY *gives you the most ingly tender meat. This is the last job we do i evening at the restaurant before we go h so that when we get to work the next da have the best roast pork to serve for lunch— can do the same at home, as it's incredibly This recipe only works with a whole shou so it's an ideal dish to serve on Christmas when you have a lot of people around (as lo you remember to put it in the oven on Chris Eve!). Ask your butcher to prepare you a sh der roast from the whole shoulder as you w a shoulder of lamb.*

P.S. *This is a fantastic celebration meal, but b you go out and buy your meat, make sure y got a pan—and an oven—that's big enough.*

Glade®



EAT YOUR OVEN to maximum. Smash the l seeds with the salt in a pestle and mortar fine. Put the roughly chopped vegetables, , and thyme sprigs into a large roasting pan. e pork shoulder with olive oil and sit it on top vegetables. Now massage all the smashed l seeds into the skin of the pork, making sure ush them right into all the scores to maxi- the flavor. Put the pork in your preheated for 20 to 30 minutes or until it's beginning to then turn your oven down to 250°F and cook rk for 9 to 12 hours, until the meat is soft and and you can pull it apart easily with a fork.

TIP ALL THE WINE into the roasting tray and let it cook for another hour to give you a perfect sauce. Once the pork is out of the oven, let it rest for half an hour before removing it to a large board. I like to brush off any excess salt from the meat, then I mash up the veg in the pan using a potato masher. Add the stock to the roasting pan, put it on the heat and boil until you have a lovely intensely flavored gravy (you can thicken it with a little sieved flour if you like but I prefer mine light). The pork is great served with some good cranberry beans, braised greens, your roast veg mash and tasty sauce.

s an ideal dish to serve on Christmas Day when u have a lot of people around—as long as you member to put it in the oven on Christmas Eve!"

Penelope Cooks the Pork

My butcher says an 11 to 13 pound pork shoulder is a special order—"I'm not even sure they come that big," he told me, "and I've been doing this 30 years"—and sold me two 6-pound shoulders, or butts, as he put it, instead. These fit nicely side by side in my roasting pan, which is an oval ceramic one, about 20 inches long, with a top. I had the top off for the first half hour, and on for the rest of the day. I started cooking at 9 A.M.; the pork was gloriously melty by 3 or 4, and still so, when I turned it off at 6:30. You pour a bottle of white wine in for the last hour or so. After you remove the pork, all that wine is boiled and reduced to stunning sauce.

Oliver says he likes to serve the pork with cranberry beans and braised greens; he doesn't offer recipes for either, which is sort of irritating. (I served salad and Dinner-Lady Carrots, too. Recipe, page 60). After the soaking and cooking, I tossed the beans with olive oil, parsley, and lemon, and they were dull. Oliver, of course, could make them sing in some incredibly simple but zingy way. I wish I knew what that was. >>



DINNER-LADY CARROTS

Serves 12

- A good knob of butter
- 3 cloves of garlic, peeled and chopped
- Zest and juice of 1 orange
- Handful of fresh flat-leaf parsley, leaves picked and chopped
- 1 lb 10 oz carrots, washed, peeled and very finely sliced
- Sea salt and freshly ground black pepper
- Extra virgin olive oil
- Small wineglass of white wine
- ¾ cups vegetable or chicken stock

LAST YEAR I SAW SOME DINNER LADIES *cooking carrots like this. They were using one of those industrial slicing machines to knock out hundreds of finely sliced carrots and then throwing them into those classic dinner-lady pans with the metal lids. The pans were buttered and then they just kept layering the carrots with little bits of butter and some salt and pepper. I've tweaked the recipe by adding herbs and a tiny bit of wine, but essentially these are 'dinner-lady carrots'! You'll be amazed at how quickly this dish cooks, as the carrots are sliced so finely. Make a change by putting these in the middle of your table with a Sunday roast.*

PREHEAT YOUR OVEN to 350°F. Mix the garlic with the orange zest and parsley, then chop the mixture some more until fine.

1 Rub your baking dish or tray generously with butter and scatter over some of the parsley and zest mix.

2 Add a layer of carrots to your baking dish, followed by a small pinch of salt and pepper, a drizzle of extra virgin olive oil, and a sprinkling of the parsley and zest mix.

3 Continue layering like this until you run out of carrots. Squeeze over the orange juice, pour in the wine and enough stock to cover.

4 Cover with a piece of damp waxed paper and tuck it around the edges of the dish. Bake in the preheated oven for 20 to 25 minutes, or until the carrots are perfectly cooked. The cooking time will depend on how thinly you have sliced the carrots.



Penelope Makes the Carrots

As a nifty organizing principle, Oliver has reduced the universe of vegetables to those he says are most popular: potatoes, carrots, peas, leeks, cabbage, onions, broccoli, cauliflower, zucchini, and squash. An arpeggio of veg, as he might say, which makes for a glorious winter-to-spring arc. (Please try his broccoli with yogurt spiced with cumin, fennel, cardamom, and lemon.) Dinner-Lady Carrots are both exotic and soothing; I baked the only until they were al dente, for a crunch texture to work against all that melty po (Dinner Ladies are what the English call their school cafeteria workers; they are especially dear to Oliver, who's pushing a flotilla of programs in the U.K. to improv the quality of its school lunches.) *

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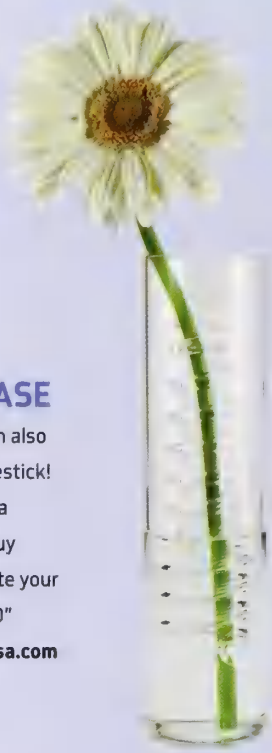
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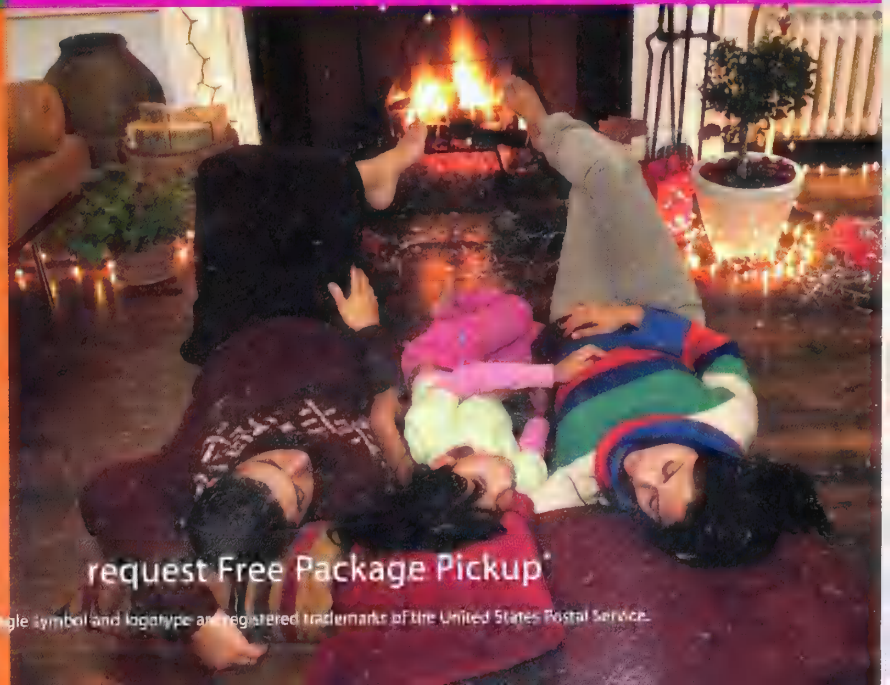
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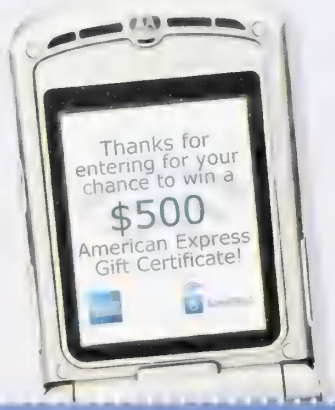
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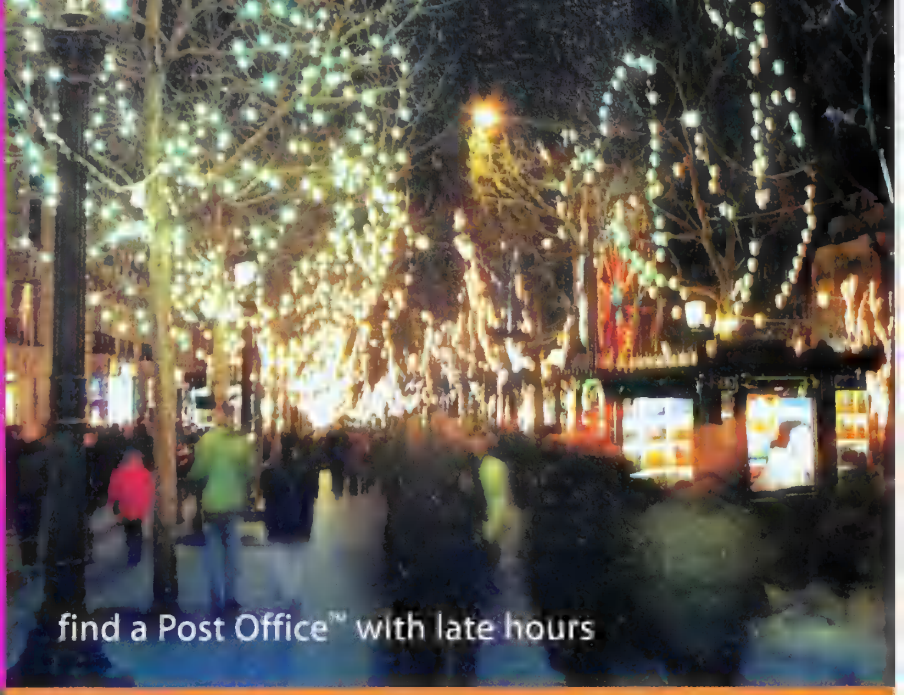




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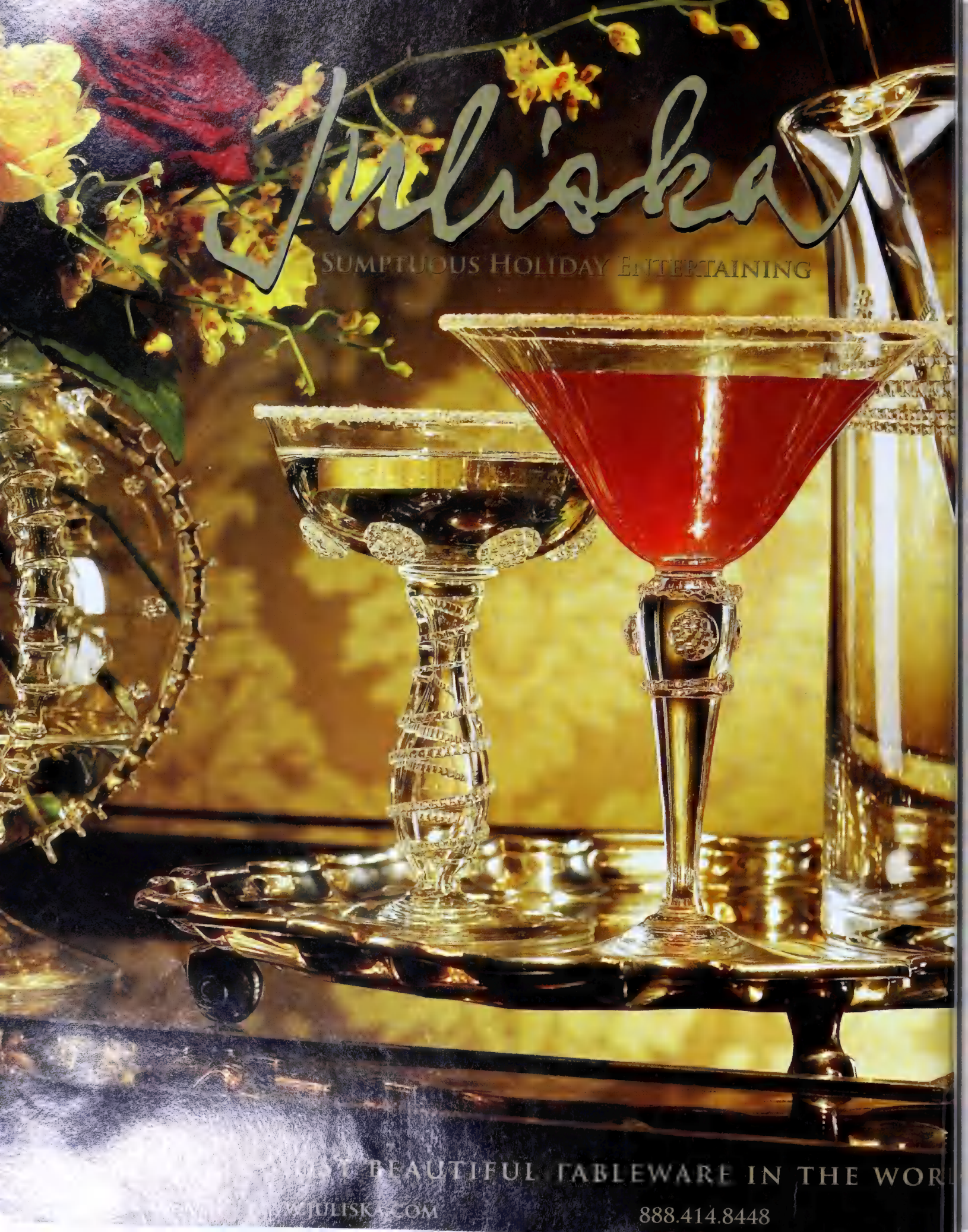
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HOUSE BEAUTIFUL

December 2007

Make It Cozy!

Knowing how much you love decorating, it's always hard to guess how much "holiday" to give you in December. This year we've put together an issue all about the spirit of the season, coziness, from the classic house on our cover, by Markham Roberts, to a fantastic cabin in the woods, by Mimi Maddock McMakin. There's also a new story that's going to be a December tradition: 101 tree ornaments, the best of the best. Number one is a dazzling set by the interior designer Mariette Himes Gomez. The ornaments looked so great together that, thanks to their generous creators, we've added a tree and arranged to auction them for charity, with the help of eBay. You'll find the details at housebeautiful.com/ornaments. This is the time of year to enjoy your home. We're always trying to help you make it a little more beautiful for this moment.

Stephen Drucker, EDITOR IN CHIEF



Interior design by MARKHAM ROBERTS
Interview by CHRISTOPHER PETKANAS
Photographs by ERIC PIASECKI

cozy is...

Timeless

THE ENDURING APPEAL OF FIREPLACES, PERFECTLY PLACED FURNITURE, AND PATTERN...ON PATTERN...ON PATTERN

CHRISTOPHER PETKANAS: *Small old houses lend themselves to a cozy atmosphere, or at least offer a head start. But you pulled it off in a big new spec house. That's heroic.*

MARKHAM ROBERTS: It was a challenge, to put it mildly. The house was beyond cavernous. I wanted to give this young family a happy, comfortable place, yet still have it be a beautiful house where they can entertain on a small or a large scale. And we all wanted it to feel warm and inviting, even intimate. »

OPPOSITE: The dining room of a new Greenwich, Connecticut, house designed by Markham Roberts makes a strong case for symmetry: the table and Gustavian chandelier are centered directly on the fireplace, and a pair of English Regency-style cabinets with Japanese lacquered panels flank it. Dining chairs from John Rosselli are covered in Schumacher's Gainsborough Velvet, and the walls are upholstered in Claremont's Ormuz.





So how much did you change?

The one thing I couldn't live with were the beams in the not-so-great room. They were so new and plain, they were ugly. We replaced them with beams hewn from old salvaged wood in a very pretty design that fans up and curves and is supported by little brackets.

Um—the not-so-great room?

Well, yes. It's the one thing that screams GIANT NEW HOUSE, and I'm not a fan. For one thing, these rooms seriously echo in the worst way, a problem we solved by pasting not just the walls but the spaces between the beams with silk burlap. The too-tall ceiling and stone fireplace were tamed with dummy matchstick blinds and curtains hung a full two feet above the windows. It's all smoke and mirrors.

You've combined furniture from all over the map.

Yes. There's French and English, Italian and Asian, mahogany and lacquered, painted and upholstered. It all adds up to what I think of as a typically American mix, the kind you see in some of those lovely old houses from the heyday of Parish-Hadley. Though there are plenty of antiques, these aren't period rooms with virtual ropes across the chairs, warning you not to sit down. The goal was easy and comfortable.

Sister Parish was also famous for combining fabrics. You seem to be channeling her here.

There must be something like twenty different ones—chintzes, printed linens, woven solids, an Indian Tree of Life—in the living room alone. Mixing fabrics is a good technique for making a room feel like it's evolved over time, like you inherited a chair from your great-aunt and your mother donated her old curtains. It's also an excellent antidote to prissiness and grandeur. Everything doesn't look like it's been mapped out and thought out—even though it has.

Furniture placement is obviously one of your strong points.

When you entertain in big numbers like my clients do, it's important to have multiple seating groups. And to encourage cross-conversation they should all open onto each other, allowing a guest in one group to talk to a guest in another. Several intimate arrangements are also the answer for when a family member wants to curl up alone with a cup of tea. If there was only one big seating area he'd feel completely swallowed up. All of this is something I learned from my grandmother and Mark Hampton. I worked for him for six years before setting up on my own.

For most decorators, it's the rug that kicks off a room, and the fabrics follow. But you did it the other way around.

It's a funny story. We were sitting on all these red and blue fabrics we'd bought and were having trouble finding a rug that was the right size. There was a Christie's sale coming up and in the whole catalog there was only one rug, a late-19th-century Persian, that fit the room. It was the dead of summer. No one was at the sale. I think I got it for about one-fifth the estimate. The rug is so vibrant I could get away with simply painting the paneling white and glazing the walls a very subtle mottled bone color.

Because they're the most public room in a house and transitional spaces between inside and out, entrance halls are often hard to make cozy. But you succeeded. Any tips?

We painted a chinoiserie mural on the wall to unify and harness the space, but you could achieve the same thing with wallpaper. There are plenty of nice ones on the market in the same style.

With that ice-blue high-low sofa and the swagged curtain valances, the master bedroom is a bit more shooshy, shall we say, than you might imagine a man would go for.

He was perfectly okay with it because of the colors—blue and white—and the dominant fabric, which is a toile and not a chintz. In my experience, in any case, the bedroom is always more about the wife than the husband. The men just seem to want to make their wives happy, so they defer to them.

I love that you put a bar in the library: books and booze.

The problem I always have with libraries is that they don't get used enough. You have to give people an excuse to go in, and a bar works like a dream. The couple find that when they entertain, their guests are naturally drawn out of the living room into the library.

OPPOSITE: God is in the details in the living room: Roberts discreetly used the fabric on the custom ottoman, Fraises Sauvages from Le Décor Français, for the sofa's welting, skirt hem, buttons, and throw pillows. The sofa is covered in Victoria Strié in blue by Travers. In the foreground, the 1940s Neoclassical-style bergère is covered in Nancy Corzine's Silk Velvet in Root Beer. The pair of antique French gilded brass columnar lamps on the side tables are from James Sansum. The Regency convex mirror was found at Belvedere Antiques. Bijar carpet is late 19th century.

Is there always a cloth and undercloth on the dining table?

Yes—again, for coziness. It's also why we upholstered the walls above the dado. We chose the red, pale blue, and cocoa floral fabric, by the way, because it ties in so well with what's going on in the living room across the hall. I like the entertaining spaces to relate to each other.

The dining table is surprisingly small for the room.

That was deliberate. When a table's too big, the room never gets used beyond Thanksgiving and Christmas. The table sits four to six, but we also had an overlay made that accommodates up to fourteen.

Anyone would recognize those chairs, they're so iconic.

They're copies of the ones Nancy Lancaster had at Haseley Court, her house in Oxfordshire. Hers were in green leather. These are in brown velvet.

Do the owners ever light a fire in the dining room?

Not really. It just gets too hot for the poor people sitting on that side of the room. Besides, we get all the romance we need from the crystal chandelier. It has both candles and tiny electric lights hidden in the cage. They shine upward and make it glow. Personally, I don't like naked bulbs, even if they're on a dimmer.

Without taking anything away from the dining room, I'm sure the children are happier eating in the breakfast bay.

True. The table, which I designed, is childproof, with a totally moppable faux-bois top. The kids particularly love it when I come to stay, because my dog has all his meals with them. They spend the whole weekend feeding him Cheerios. PRODUCED BY SENGA MORTIMER





ABOVE LEFT: A Roberts-desig sofa in one of the living roo seating areas is covered in Travers's Lacquered Linen. The curtains are in Gaya fro Brunschwig & Fils; the 19th-century Japanese lacquer cocktail table is from James Sansum. Lamps are faux-porphyry urns. LEFT: Roberts indulged his love of the Far E in the entrance hall. It has a chinoiserie mural with a Chippendale motif painted b Agustin Hurtado, a Japonisn side table made in England i the late 19th century, and baluster vases from China. OPPOSITE: Since a mahogany paneled library can tend to b dark, Roberts says, "almost everything was chosen for its ability to pop," including the Tibetan rug, curtains in Pierre Frey's L'Incourt, ottoman upholstered in Tig Velvet from Brunschwig & Fils, and 1920s French vases mounted as lamps. The Swedish Neoclassical writin table is from H.M. Luther.


JANSEN



Roberts warmed up the "not-so-great room" with tufted fireside chairs of his own design, a chinoiserie lantern with reverse-painted glass, hurricane lamps, a ceramic garden stool, throws, an American spindle chair, a low Chinese table, decorative pillows, potted plants—even a rocking horse in the form of a dog. Clarence House's Dahlia covers the sofa. Curtains in Moss Rose from Cowtan & Tout. OPPOSITE: For the breakfast room, Roberts designed a table with a faux-bois wooden top and milk-painted pedestal. The wire-basket chandelier is from Trellage.







Interior design by BETSY BURNHAM
Interview by FRANCES SCHULTZ
Photographs by GREY CRAWFORD

SO SUBTLE, SO SOPHISTICATED: THE COLORS OF A MISTY DAY ON THE BEACH GIVE THIS CLASSIC CALIFORNIA HOUSE A MODERN SENSIBILITY

cozy is...

Quiet



"I think you've got to take a risk with your rug, and that's what we did here," designer Betsy Burnham says of this Manhattan Beach living room. "I didn't want it too uptight." Custom-colored Liberty carpet by Marni is from The Rug Company. Casual ticking stripe on prim chairs flanking the fireplace, a folksy spool chair, and a contemporary sofa combine for a soft, modern look that is also comfortable and familiar. Designing around a baby grand is always a challenge. There are no rules for sensibility in seating.


LOUIS VUITTON













FRANCES SCHULTZ:

BETSY BURNHAM: Ha! Fair enough. I grew up in Connecticut and moved here in '89, and the client moved here from Connecticut a few years ago. And you're right, it's a Cape Cod–style house.

Ah, so there's a bit of lingering Yankee sensibility. And yet it certainly doesn't read 'New England cottage', either. It's more formal than that.

Manhattan Beach is wonderful for the light and the air, and its location so close to Los Angeles—it's 25 minutes away—gives it a more urban feeling. And even though living there is very much about a casual kind of lifestyle, this is a sophisticated house. The one thing she said to me was 'I don't want a beach theme—this is not going to be cutesy.' So there are no GONE FISHIN' signs hanging around anywhere. But I did need to bring something of the beach in.

Which you did beautifully in the palette—pure sand, sea, and sky.

I had a magazine photo depicting an overcast day at the beach, and I kept the palette to that. The wood finishes are all either gray or black, which are a little more formal, and cool, like the palette. As classic and traditional as this client was, I thought it was my job to bring in something modern, and a limited palette to me is very modern.

I could also see how someone who knows your work might say it's not an entirely typical Betsy Burnham interior.

I say this house shows my feminine side. It's very ladylike for me and a bit more restrained. I tend to be bold and a little more risky, so for me it was a challenge to keep it classic, which the client wanted, but also to mix in modern elements.

***Um-hmm*, I'm beginning to see how your mind was working, you sneaky devil, you. The interesting mirrors, the modern lamps, the floral rug pattern that looks inspired by a 1960s shirt dress. Gosh, by the time the client is onto you, it's too late and she loves it.**

Wow, I hope I'm not sneaky. I mean, even when I know a certain look will be right, I try not to force it if my client isn't ready for it. In this case, she was ready. She just needed to see some of my choices before she knew *how* ready.

So let's look at some of them. In the living room, for example. Pretty enough, classic, tailored—fine. But that rug gives it a 2007 snap.

I'm not someone who buys the rug first and then pulls my colors out. I have a tendency to get the rug last, because I always surprise myself with what I end up with.

The bone sunburst mirror in the hall is striking on its own, but paired with that unusual carved chest, it's maximum impact.

There's not much of an entry, so your instinct is to walk right by it. I wanted something that would really pop. We joke about it now, but there were so many things that to her were pushing the envelope. And I thought I was giving this very subdued, classic side of myself.

Where else did you "push"—albeit ever so gently?

She almost didn't let me run the stripe horizontally on the family room sofa, and I really wanted to do that. Also I thought that faux-bois wallpaper would be a long shot in here, but it's great. Sort of a tongue-in-cheek take on the old '70s rec room paneling.

I like how you handled the bedroom windows, particularly.

In the master, I kept the drama at the bay windows and did curtains there. By the bed, which was decorative on its own, I used Roman shades in the same solid fabric.

The bedrooms look very soothing. What's your recipe?

Buy the best sheets you can afford, preferably in white. Don't work where you sleep. Invest in a great rug. Keep it tranquil—I love a monochromatic bedroom like this one. Great lighting is crucial. If you've got recessed overhead lighting, make sure you have an ambient option, like table lamps, and put everything on a dimmer.

Animal prints are always fresh and fun, and they're one of your signatures, used here in her office area. What I want to know is, have you ever actually seen a baby blue zebra in the wild?

No I haven't, but that was a way to bring—I hate the word whimsy—but it's a little more offbeat. A stripe would not have been nearly as happy or unusual. Of course that pattern comes in brown and black and beige—and you know how you never get to use the crazy color? I did this time.

PRODUCED BY KATHERINE PEARSON

1. The client's "command central" in an upstairs landing, with a Chinese Chippendale armchair and a swath of a Travers zebra print in blue champagne. Painting by Laura Lacambra Shubert. 2. For the custom family room sofa, Burnham ran a striped fabric horizontally. Newport Lounge chairs from Charles Fradin. 3. Woven wood blinds shade a sunny breakfast bay, whose slightly overscale pagoda light fixture perfectly suits the space. 4. In the guest room, Williams-Sonoma Home linens and East Meets West vintage pillows dress a simple iron bed. A garden seat makes an interesting bedside table. 5. Bone sunburst mirror in the entrance hall is from Blackman Cruz; Murano dresser from Mecox Gardens; chair fabric is Tashkent silk from Hollyhock. 6. In a palette of sand and sea oats, the master bedroom is a cozy, airy haven. The pearl chain chandelier from Paul Marra adds a touch of pure feminine elegance. Linens and toile pillowcases from Williams-Sonoma Home.



An artful and eccentric collection of Nymphenburg porcelain from TableArt creates a dramatic tablescape; the candlesticks and votives are by Ted Muehling for Nymphenburg. The silk-shaded Paul Marra pendant light is a bold stroke, lending modern nuance to a traditional dining room. Upholstered chairs from Artistic Frame. OPPOSITE: A living room window seat in Holland & Sherry fine wool worsted reflects the cool, muted hues of the beach on an overcast day. The seat also dictated a simple shade as window treatment, which complemented the tailored but dressed-down approach to the "formal" room's design.
FOR MORE DETAILS, SEE RESOURCES




PRADO

Interior design by AMANDA KYSER
Interview by CAROL PRISANT
Photographs by NGOC MINH NGO

cozy is... Personal

IMAGINATIVE, ARTISTIC, ORIGINAL...EVERYTHING ABOUT THIS COTTAGE IS SO INDIVIDUAL, IT'S LIKE READING A DIARY

L PRISANT: Your house was a o cottage at one time. How is t an old whaling town like Sag or has campsites?

NDA KYSER: There was a 1929 ny of camps in the woods here, about a mile and a half town and close to the beach. e of them were owned by vil- residents. This one survived, ough when we first saw it, it more like Sleeping Beauty's ge—all covered in vines and en in a cedar forest. 'A shack a turret,' I said to my hus- l. 'That's for me!'

must love a challenge!

unately, he and I decided 25 s ago that we liked renovat- though it probably would been more efficient to have it down and built it again. we turned this little uninsu- d camp into a year-round resi- ce for the two of us and our age daughter.

ou've managed to redo it all retain that camp look.

t of all, we kept it very, very ple. We kept the original rs, with their two-inch-thick planks, and we didn't touch stairwell, which turns twice. along the back of that stair- , there's a wonderful nicked wall with old initials carved in it. We not only kept that, but we had it copied—remilled in North Carolina—to put it in the kitchen and in an alcove in the guest room. On the other hand, the old kitchen is now our powder room.

But you've put your personal stamp on that wall yourself.

In the front hall stairwell, where all the initials are, we painted the wall the color of old Chinese lacquer. We painted it with old-fashioned enamel, too, the kind that takes three days to dry, and then I picked up that color throughout the house—on the bookcases in the library, on some objects in the living room, and on the chair in the front hall. That chair, by the way, is one of a pair that were standing outside a local shop where you don't ask for provenance. I saw them and slammed on the brakes! They're Paul McCobb style, from the '50s or '60s.

And that red is perfect with all of your Asian antiques.

For a long while, I was a dealer in Southeast Asian things. My husband is a journalist, and when he was reporting on Vietnam, he fell in love with Thailand and we lived in Bangkok for two and a half years. I brought innumerable antiques back here, like the cast-bronze Northern Thai rain drum that's now a coffee table in the living room. My husband carried it on his lap on a cargo plane out of Laos. It only weighs about 25 pounds and has a booming voice. To the Thai villagers, it's more valuable than seven elephants—and elephants are really valuable.

What about the chair beside it? The one that looks like a porcupine?

I've always thought it looked like an angry cockatoo, but it's horn, in fact. I was told that Jackson Pollock, who lived out here, had a collection of horn chairs—and this, apparently, is one of them. It was covered in worn suede, so I put new leather on it.

No paint drips on it, I guess?

None that I've found.

And the portrait over the mantel?

I only know that she's Mediterranean, and while she looks like she's signaling that everything's okay, she's actually dipping snuff. There's another portrait of a snuff-taking woman in the guest room. This one—poor thing—has a light mustache.

Speaking of guy things, your husband must love the library.

I thought a lot about him in this room. He's a big fan of Graham Greene, so I put wooden venetian blinds on the windows for their wonderful vintage look, and as you see, there's plenty of room for his books. But I wanted the room to have a great deal of overlapping rich pattern as well. So the walls were hand-painted in different sheens of charcoal gray and taupe, and the Oriental carpet has its own bright pattern, though the sofa is covered in espresso linen—perfect for black Labs—with a scrap of old carpet over the back.

There's nothing masculine about your yellow dining room curtains, though.

You're right. I bought that gorgeous silk in Paris, which is where I also learned the trick of lining silk curtains in cream-colored blanket wool to keep out the drafts. The door does get a lot of sun, which is lovely with yellow in the winter, but lots of cold air comes in because it's facing the water. The lining keeps it cozy in the evening, when we eat by candlelight. Even the Chinese lantern above the table has a pillar candle in it, though it's actually a kind of "place-holder" for the perfect chandelier I someday hope to find.

PRODUCED BY PAMELA ABRAHAMS

Designer Amanda Kyser renovated her eastern Long Island house to reflect both its camp-in-the-woods history and her background as a dealer in Asian antiques. The front hall is painted in Benjamin Moore colors: Onyx on the banister, stairs, and trim and Merlot Red on the back wall. An 18th-century Italian farm table displays a mounted puppet head from Burma. Beside it, one of a pair of midcentury chairs that Kyser repainted.



In the loftlike living room, four-foot-high wall paneling visually divides the space, and graphic black trim—Onyx from Benjamin Moore—defines the windows. Lamps from Ruby Beets are on Chinese rattan suitcases set on stands, that serve as neat little end tables. The seagrass rug from Pottery Barn is the perfect foil and aesthetic for the two bronze Laotian rain drums and the eye-catching horn chair.





1



2



3



4



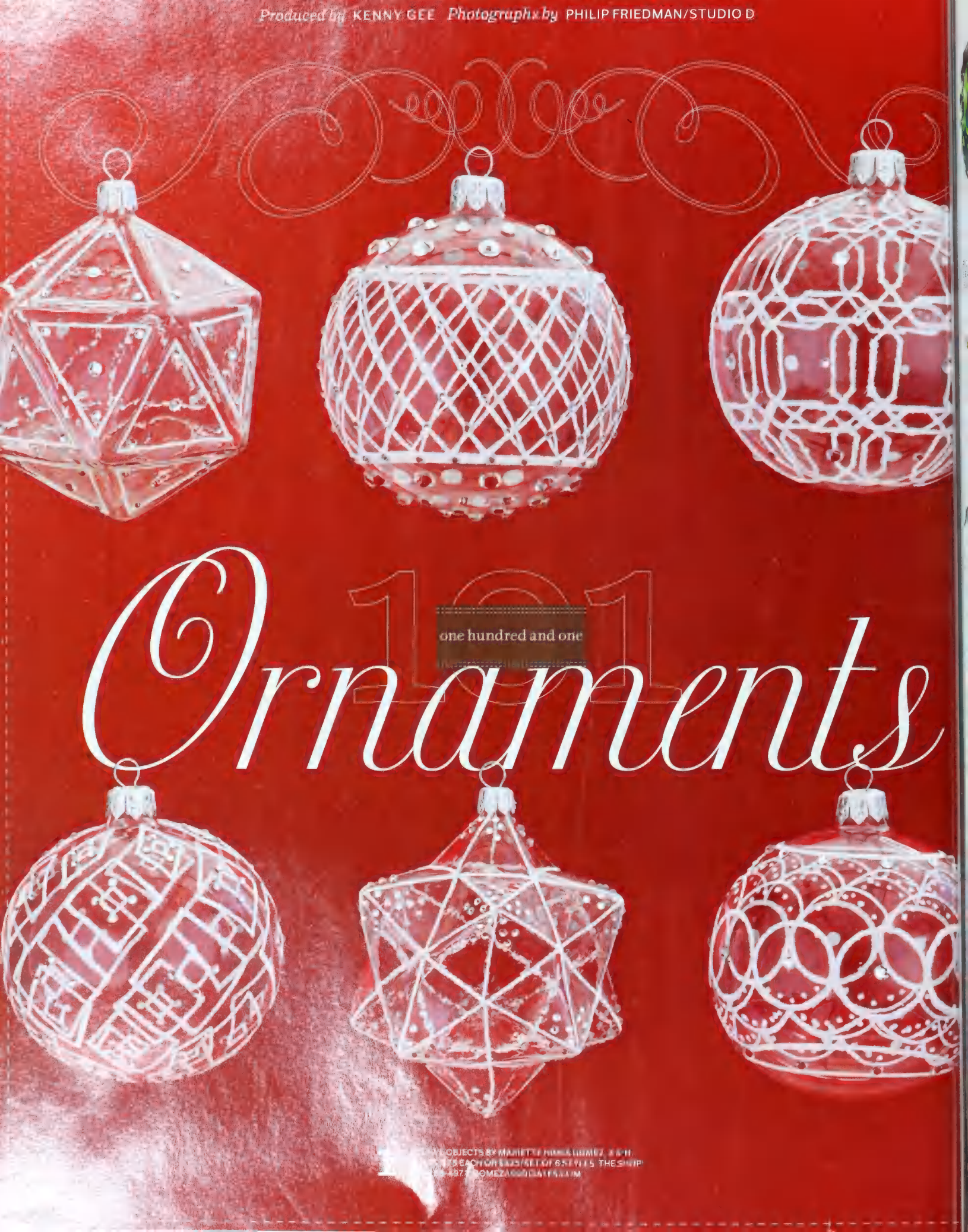
IS PAGE: The family uses e dark, cozy library every y in winter. On the Molina fa from Bespoke, covered Arabica Belgian linen om Libeco-Lagae, pillows e a mix of antique silk ikat nd 19th-century Thai tterns. Bespoke's Winston airs are covered in avet's Natchez in Spice. alls are painted Dark upe and bookcases are erlot, both by Benjamin oore. OPPOSITE: 1. Kyser ng a Paris flea market weater on the wall in her rret office because it minded her of Superman's cape: "put it on, take it off—power in a package," she says. Vintage Lucite chair. 2. Above the "Chinese lacquer" bookcase, four drawings by Kyser from the 1980s hang above on a library wall painted by artist Christian Kasperkovitz. 3. Guest room walls are painted in a warm neutral, Benjamin Moore's Valley Forge Brown. Throw pillows from Fisher's Antiques. 4. Above the bed in the master bedroom, a treasured 1932 depiction of the liner *Normandie* hangs above the bed, which is dressed in a white quilt, with spread and pillow covers from Calypso Home.





IS PAGE: In a kitchen ecifically designed to ep several family cooks om bumping into one other, an island with a ned granite countertop is ell-lit by French factory hts with ribbed glass nses that "just glow." The stere aluminum chairs ere designed in the 1940s r the US Navy. A wall inted Benjamin Moore's erlot Red sets off white shware salvaged from a grand seaside hotel in France that was torn down. Jenn-Air professional stove and Ikea metal cabinets. OPPOSITE: In the dining room, an old Chinese lantern hangs above a French deco table from the '40s that Kyser paired with Josef Hoffmann–inspired chairs from the '50s. Curtains are French silk. FOR MORE DETAILS, SEE RESOURCES

Produced by KENNY GEE Photographs by PHILIP FRIEDMAN/STUDIO D



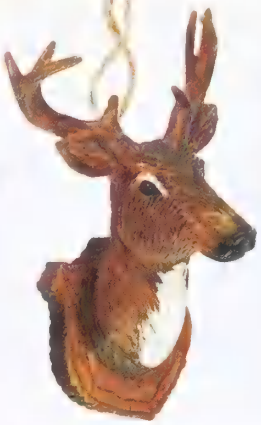
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PICKLE, 3.5"H, GLASS, $3; SEASONS OF CANNON FALLS, 800-377-3335



FRENCH HORN, 2"H, $13; DANFORTH PEWTER, 800-222-3142; DANFORTHPEWTER.COM



DEER ANIMAL MOUNT, 4.5"H, RESIN, $8; SEASONS OF CANNON FALLS, SEASONSOFCANNONFALLS.COM



TEAR DROP #1WG, 5.5"H, GLASS, $25; ELIAS STUDIOS, 508-636-7888





REAL SEAHORSE, 4"H, 24K GOLD DIPPED, $25; THE ROSE LADY, 800-767-3155; THEROSELADY.COM



MING PANDA, 4.5"H, GLASS, $35; ABIGAIL'S COLLECTION, TANNENBAUMTREASURES.COM

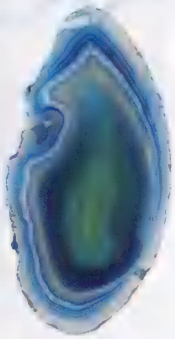


ANTIQUE SILVER MISTLETOE, 3.5"H, $35; TAKASHIMAYA, 800-753-2038



TWIST CHRISTMAS TREE IN GREEN, 2.5"H, CRYSTAL, $379; BACCARAT, 800-777-0100; BACCARAT.COM

PEA POD, 5"H, PEWTER WITH GOLD OVER COPPER FINISH, $40; TABLE ART THROUGH HALL'S PLAZA, 816-274-3206



JÓIA BRAZILLIAN AGATE, 3"H, $45/SET OF 6 COLORS; ANNA RABINOWICZ FOR RABLABS UNCOMMONGOODS.COM



CAT, 4.5"H, PLATINUM GLAZE, $28; JONATHAN ADLER, 800-963-0891; JONATHANADLER.COM



TRIPPLE RIPPLE #1013178, 5"H, GLASS, $46; CHRISTOPHER RADKO THROUGH NORTH POLE CITY, 800-526-5829



THE MOUSE KING, 4"H, WOOD, $10; G. DEBREKHT, 800-787-7442; GDEBREKHT.COM



SNOWY OWL, 4"H, GLASS, $27; ABIGAIL'S COLLECTION, 866-395-1801; TANNENBAUMTREASURES.COM



2007 ANGEL TREE, 3.5"H, PEWTER & 24K GOLD PLATE, $45, METROPOLITAN MUSEUM OF ART, 800-662-3397



PEAR BAUBLE, 4.5"H, $35; SIMON PEARCE, 800-774-5277; SIMONPEARCE.COM



PETIT POINT STOCKING, 5.5"H, HANDCRAFTED, $24/SET OF 4 STYLES; C&F THROUGH MARTHAANDMAX.COM



CRYSTAL ORNAMENT, 4.5"H, $19/SET OF 3, BROCADE HOME; BROCADEHOME.COM



RED ROSEBUD FABERGÉ EGG, 2.5"H, CRYSTAL, $95, HORCHOW, 877-944-9888; HORCHOW.COM



21 GLASS MELON, 3"H, $12; ANTHROPOLOGIE: 800-309-2500; ANTHROPOLOGIE.COM.



22 PIERCED RED SNOWFLAKE, 5.5"H, $75; WATERFORD CRYSTAL EXCLUSIVELY AT: 800-999-0655; CRYSTALCLASSICS.COM.



23 BALLET SLIPPER PAIR, 2.5"H, GLASS, $5; SEASONS OF CANNON FALLS: 800-377-3335; SEASONSOFCANNONFALLS.COM.



24 BEADED ORNAMENTS CHRISTMAS 3"H, $39/SET OF 6 INCLUDING 3 NOVICA: 877-266-8422; NOVICA.



25 LONDON LEOPARD, 3"H, GLASS, $8; WEST ELM: 888-922-4119; WESTELM.COM



26 CRANBERRY DIAMOND FACET, 3.5"H, GLASS, $23; GLASS EYE STUDIO: 800-237-6961; GLASSEYE.COM.



27 CAT SILHOUETTE, 3"H, BEVELED GLASS & LITHOGRAPH PRINT, $18; SILHOUETTES AND MORE: SILHOUETTESANDMORE.COM.



28 BELL WITH ORANGE MING DRAGON PORCELAIN, $183; MEISSEN PORC 212-696-9236; MEISSENUSA.COM.





29 ROUND SHINGLE BARK BIRDHOUSE, 4"H, $8; ROOST THROUGH WAVE HILL SHOP: 718-549-3200; WAVEHILL.ORG.



30 BEADED GIRAFFE, 5"H, $15; ZENZULU THROUGH THE CONRAN SHOP: 866-755-9079.



32 GEORGIE THE GINGER BREAD MAN, 1.5"H, CRYSTAL, $45; SWAROVSKI: 800-426-3088; SWAROVSKI.COM.



33 PINK LADY MUREX GLITTER SHELL, 3.5"H, $6; GLITTER SHELLS: 888-743-1660; GLITTERSHELLS.CO



GOLD ASIAN LANTERN, 4.5"H, GLASS, $34; ERIC CORTINA THROUGH NANCY KOLTES: 212-219-2271; NANCYKOLTES.COM.



34 SMALL DROP IN GOLD, 3.5"H, MERCURY GLASS, $9/SET OF 3; WESTELM 888-922-4119; WESTELM.COM



35 BOULE DE LAVANDE, 2.5"H, LAVENDER, $23; PROVENCE LAVANDES 011-33-4-90-09-09-56; PROVENCELAVANDES.COM



37 INDIAN PEACOCK, 4.5"H, $9; TARA PROJECTS FAIR TRADE GROUP IN INDIA. THROUGH A GREATER GIFT 800-423-0071; AGREATERGIFT.ORG.



38 LARGE GOLD FOREST, 5"H, METAL WIRE, $26/SET OF 4; ROOST THROUGH SEMPLICE 800-794-0855; SEMPLICEHOME.COM.



WINTER GARDEN ORNAMENTS, 2"H, $28/SET OF 6 STYLES; SMITH & HAWKEN 800-981-9888; SMITHANDHAWKEN.COM



40 GOLDEN SAGE SANTA #1012264, 6.5"H, GLASS, $66; CHRISTOPHER RADKO CHRISTOPHERRADKO.COM.



41 FINIAL ORNAMENT, 6"H, STONEWARE, $10; SEASONS OF CANNON FALLS: 800-377-3335; SEASONSOFCANNONFALLS.COM.



42 FLOATING THE SKIES, 4.5"H, $15; AM USA: 800-888-1992; AUTHENTICMODELS.COM.



COZY FIREPLACE, 2.5"H, PEWTER, $27; WILHELM SCHWEIZER PEWTER, GERMANY. GERMANPEWTER.COM



44 GREEN WITH GOLD, 3"H, GLASS, $30; WILLIAM YEOWARD CRYSTAL: 800-818-8484; WILLIAMYEOWARDCRYSTAL.COM.



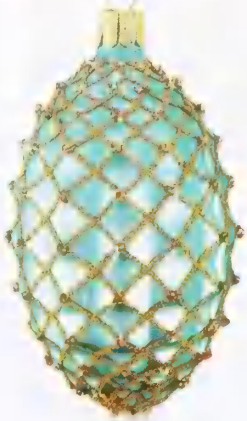
45 SNOWSHOE PAIR, 6"H, ABACA & WOOD, $8; SEASONS OF CANNON FALLS: 800-377-3335; SEASONSOFCANNONFALLS.COM.



46 GOURD BIRD, 4.5"H, $15/SET OF 2 STYLES; MANOS AMIGAS FAIR TRADE GROUP IN PERU. THROUGH A GREATER GIFT 800-423-0071; AGREATERGIFT.ORG.



47 POMEGRANATE, 4"H, SILVERPLATE, $39; MICHAEL ARAM. MICHAELARAM.COM



48 BLUE PINECONE, 3.5"H, GLASS, $18; JOHN TOOLE DESIGNS; 512-452-6965; JOHNTOOLE.COM



49 GEBRAUD PROVENCAL, 3"H, GLASS, $25/SET OF 3 COLORS; PIERRE DEUX; 888-743-7732; PIERREDEUX.COM



50 #CO120, 3"H, GLASS, $10; WORLD TREASURE TRADING CO.; 707-566-7888



51 GOLDFISH, 4"H, HAND-PAINTED GLASS, $160; MATT MCGHEE; 212-741-3138; MATTMCGHEE.COM



52 JEWELED CARDINAL CLIP, 2"H, JEWELED RHINESTONES AND FEATHERS, $6; CATHERINE LILLYWHITE'S; 888-884-9291.



53 CAROUSEL HORSE, 4"H, GLASS, $49; ABIGAIL'S COLLECTION THROUGH: 866-395-1801; TANNENBAUMTREASURES.COM



54 BREWED FOR TRADITION COFFEE POT, 3"H, SILVER PLATE, $20; WILLIAMSBURG THROUGH REED & BARTON 800-343-1383; REEDANDBARTON.COM



55 TURTLE, 2"H, WHITE POTTERY, $24; JONATHAN ADLER. 800-963-0891; JONATHANADLER.COM





CROSS-STRAP RED SANDAL, 1.5"H, RESIN, $20; METROPOLITAN MUSEUM OF ART. 800-662-3397; METMUSEUM.ORG



SMALL BLOWN-GLASS GOLD STRIPE, 2.5"H, $30/SET OF 3 STYLES; WILLIAMS-SONOMA HOME. IN STORES ONLY 888-922-4110; WSHOME.COM



MEDIUM GLASS TEXTURED ICICLE, 9"H, $22/SET OF 6; ROOST THRO IN HOME. 631-725-7900



CHINESE LANTERN, 6"H, GLASS, $50; JOHN TOOLE. 512-452-6965, JOHNTOOLE.COM.



61 GOLD STAR, 4.5"H, $5; PIER 1 IMPORTS 800-245-4595, PIER1.COM



62 SLED #842959, 1"H, RESIN, $5; SEASONS OF CANNON FALLS. 800-377-3335, SEASONSOFCANNONFALLS.COM



TRADITIONAL STRAW ORNAMENTS, 2.5"H, $8/SET OF 12 INCLUDING 3 STYLES; 800-279-9333; INGEBRETSENS.COM



64 APPLIQUÉ SNOWMAN STOCKING, 4.5"H, WOOL, $10; CATHERINE LILLYWHITE'S. 888-884-9291



65 CRYSTAL SNOWFLAKE, 3"H, SWAROVSKI CRYSTALS & SILVER PLATED, $32; LUNT THROUGH 800-850-3579; WESTERNSILVER.COM



66 CANDY CANE, 4"H, GLASS, $20; FITZ AND FLOYD. 800-527-9550, FITZANDFLOYD.COM



GORHAM CROSSES, 3"H, SILVER PLATED, $17/SET OF 3 STYLES; GORHAM. 800-446-7426



TEAPOT & TEACUP SET, 1.5"H, CERAMIC, $18; UNIMEX HANOI THROUGH TEN THOUSAND VILLAGES. 877-883-8341, TENTHOUSANDVILLAGES.COM



BLOWN-GLASS PINK BALL, 4"H, $20/SET OF 4 (2 MATTE & 2 LUSTER); MARTHA STEWART AT MACY'S; MACYS.COM/MARTHASTEWARTCOLLECTION



SNOWFLAKE RELIEF, 3"H, PORCELAIN, $42; WEDGWOOD. 800-955-1550; WEDGWOODUSA.COM



WINTERSCAPE, 3"H, GLASS, $7; CRATE & BARREL. 800-967-6696; CRATEANDBARREL.COM



AFRICAN CHAMPIONS, 2.5"H, CEDAR, $39/SET OF 4 ANIMALS; NOVICA. 877-266-8422; NOVICA.COM

GLASS SHIP, 5"H, $12; WEST ELM. 888-922-4119; WESTELM.COM



WILBUR, 1"H, GLASS, $47; PHYLLIS S CLARKE THROUGH THE ARTFUL HOME. 877-223-4600, ARTFULHOME.COM



75 VERSAILLES, 4"H, GLASS, $63; JOHN TOOLE DESIGNS: 512-452-6965; JOHNTOOLE.COM



76 CHLOÉ BELL, 4"H, ENAMEL, $32; PIERRE DEUX: 888-743-7732; PIERREDEUX.COM



77 SNOWFLAKE, 6"H, SILVER GERMAN GLASS GLITTER, $10; SHERRI'S DESIGNS: 818-887-4587; SHERRISDESIGNS.COM



78 SEASIDE SUMMER HOLIDAY, 6.5"H, $86; DIANE S. BOYCE FOR D. BI & CO.: 866-653-9627; BLUMCHI



CANDY CANE [illegible] CRYSTAL, [illegible] FOR STORE



79 TREE SNOW GLOBE, 2.5"H, $8; RESTORATION HARDWARE: 800-910-9836; RESTORATIONHARDWARE.COM



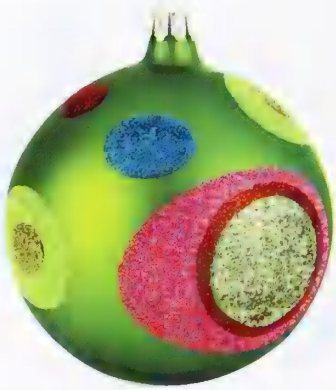
80 DOG ORNAMENTS, 3.5"H, FABRIC, $58/SET OF 5 STYLES; RED ENVELOPE: 877-733-3683; REDENVELOPE.COM



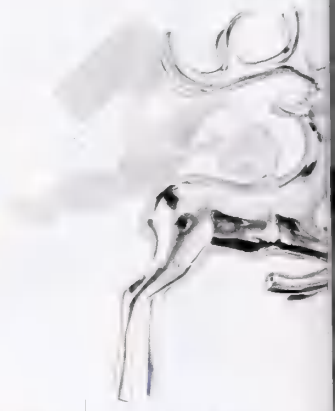
81 REAL OAK LEAF, 3"H, 24K GOLD DI $16; THE ROSE LADY: 800-767-3 THEROSELADY.COM



82 DAYBREAK, 4.5"H, $28; LACE CREATIONS 610-277-4485; LACECREATE.COM



83 GLITTER BALL, 3.5"H, GLASS, $28/SET OF 2 STYLES; MUSEUM OF MODERN ART: 800-447-6662; MOMASTORE.ORG



84 REINDEER, 3.5"H, SILVER PLATE, $ RESTORATION HARDWARE: 800- 9836; RESTORATIONHARDWARE



[illegible] CROCODILE PATTERN [illegible] 972-746-0577 [illegible] COM



87 MURANO CHRISTMAS CANDY, 3"H, MURANO GLASS & 24K GOLD FOIL, $19/SET OF 3; NICOLA THROUGH VENETIAN GLASS ART: 800-439-3551; VENETIANGLASSART.COM



POLAR BEAR, 2"H, CAST RESIN, $16; METROPOLITAN MUSEUM OF ART FOR STORES: 800-662-3397; METMUSEUM.ORG



30 A PARTRIDGE IN A PEAR TREE, 3.5"H, GLASS, $37; NE'QWA ART: 877-821-8635; NEQWA.COM





BALLOON BALL, 3"H, TERRA-COTTA, $39; ART DEPARTMENT: ARTDEP.COM

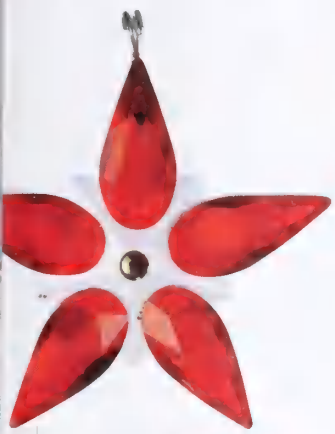


31 FEATHERED BIRD, 6.5"H, GLASS, $82; JOHN TOOLE DESIGNS: 512-452-6965; JOHNTOOLE.COM



32 OPTIC LEMON, 7"H, GLASS, $32; JOHN TOOLE DESIGNS: 512-452-6965; JOHNTOOLE.COM

93 GLITTER NUTCRACKER PULL-TOY, 6"H, WOOD, $24/SET OF 4 STYLES; CRATE & BARREL: 800-967-6696; CRATEANDBARREL.COM



SMALL POINSETTIA, 1.5"H, CRYSTAL, $45; SWAROVSKI: 800-426-3088; SWAROVSKI.COM



95 ROCKING DONKEY, 3"H, TERRA-COTTA, $24; NATALIA PAVLOVA: 888-330-6654; NATALIAPAVLOVA.COM



96 PORCELAIN ORIGAMI CRANE, 3"H, $15; ROOST THROUGH SEMPLICE: 800-794-0855; SEMPLICEHOME.COM



97 SANTA, 3"H, WOOD, $17; BETTINA FRANKE HOLZKUNST THROUGH SACHSEN IMPORTS: 866-230-5673; SACHSENIMPORTS.COM



98 AMALIA CLEAR GLASS, 4"H, $58; JULISKA: 888-414-8448; JULISKA.COM



99 HANGING BUTTERFLY, ONE OF A KIND, AVAILABLE IN VARIETY OF COLORS, 3.5"H, GLASS, $25; GLASS LILIES: 954-983-3060; GLASSLILIES.COM



100 THE AGE OF EXPLORATION, 3.5"H, $10; AM USA: 800-888-1992; AUTHENTICMODELS.COM



101 SNOWMAN ON SLED, 2.5"H, WOOD, $19/SET OF 3 STYLES; RICHARD GLAESSER: 011-49-37-36-21-81-17; GLAESSER-SEIFFEN.DE

■ SPECIAL THANKS TO ALL THE VENDORS WHO DONATED THEIR ORNAMENTS FOR OUR ONLINE CHARITY AUCTION. LOOK FOR IT IN DECEMBER AT HOUSEBEAUTIFUL.COM/ORNAMENTS

Interior design by FERN SANTINI
Interview by LISA CREGAN
Photographs by NGOC MINH NGO

cozy is...

Romantic

WITH OLD WAXED CEILING BEAMS, PALE HONEY WALL PLASTER, AND FRENCH AND ITALIAN ANTIQUES, A NEW HOUSE TAKES ON THE MELLOW GLOW OF AGE

LISA CREGAN: *This house looks like it's been handed down through generations of an old Austin family.*

FERN SANTINI: When people walk in, they can't believe the house hasn't been here forever—it all feels so authentic. But it's only fourteen years old. When we renovated, we tried hard to bring authentic details into it—no faux finishes anywhere. Everything was done the way it would have been done in the 1920s or '30s, so it doesn't scream 'last year.' »

The Spanish [illegible] of Florida architect Addison Mizner inspired this Austin living room. After studying [illegible] photographs of [illegible] designer Fern Santini and her team drew up patterns that were painted on the beams by [illegible]. Pale pl[illegible] antiques like a 19th-century French chandelier and an 18th-century Italian mirror.



FS: When I first came through with my clients, it reminded me right away of all those Spanish-style houses Addison Mizner built in Palm Beach and Montecito in the 1920s and '30s. So we played that up, warming up the interior architecture, using some of the hallmarks of Mizner's style. That's what gives this house such elegance and livability, such amazing integrity.

What would you point to as Mizner hallmarks?

High ceilings that are brought down to scale with beautiful aged wood beams are something he's known for. Mizner was also about mixing different European styles—French, Italian, and Portuguese all together in one room. This living room has a French chandelier, an 18th-century Italian mirror, corbels, plaster walls. A room that's this unpredictable is very inviting, approachable. And I think a big part of Mizner's appeal was the way he added wonderful outdoor spaces to his architecture. The outdoor room here is one of the things I love most about this house.

Oh, believe me, I can see why you'd be drawn out there.

When I walked outside for the first time, I died. Just died. I mean, that loggia has some classical influences that I love, like those arches, and the pool and pergola are truly amazing, but the view is really the focal point. You can see the entire Austin skyline and part of Lady Bird Lake winding through downtown, and if you look to the left there's a chain of lakes that leads up into the Hill Country.

The views are incredible, but when you're inside you really can't help looking up at those remarkable ceilings.

The ceilings were critical to bringing the house to where we wanted it to be. After they went up, the rooms instantly felt more intimate. We thought they needed to be the real deal—old wood. Our primary sources were antique long-leaf pine from old buildings that were being torn down. Their age gives them a great patina. The color is consistent and pure, and there is a mellowness that you don't find in new wood. They literally glow.

Are all the ceilings different?

Yes, there's actually a hierarchy to the ceilings here. The living room is the most elaborate. We used nine different geometric stencils and several books on Mizner's Palm Beach style as guides. The two women who did this work are artists, not faux painters, and they did it the way it would have been done originally. They used watered-down paints and sanded the edges so the paint looks worn in places.

It's such a lovely, subtle effect.

Not [illegible] is 'in your face.' All the exposed [illegible] the shine off, and we mixed [illegible] ster. Everything was [illegible] that helped us to [illegible] intimacy.

Hey, did you [illegible] rama!

It was important to pay homage to the historical references, but not to pretend to be living in 1925. For instance, the living room drapes are a double silk sheer, light and billowy, not nearly as heavy as they might have been if they had been done in the '20s. My clients have grown children and grandchildren and they love to entertain, so the rooms needed to be light and welcoming. They needed to make you want to go in and look closer, then sit down and enjoy.

What are some other examples of how you approached decorating the house to make it more of-the-moment?

That 18th-century Italian gilt mirror in the living room. It doesn't quite fit over the mantel, at least in the conventional way, inside the lines of the molding. It's wonderfully free-form, so it's a great foil for that rather stiff molding. I think that placement brings the mirror's formality down a bit. That's what I tried to do in the whole house.

What are the lanterns in the kitchen? I'm sure Mizner would have loved those!

They're 18th-century Portuguese lanterns, and they were a spectacular find! Yes, I think Mizner would absolutely have done that. The fact that we were able to find a set of four is astounding. We put three over the counter and one in a vestibule nearby. They still have bits of old candle wax on the inside, and they even have the original red paint on the polychrome.

The Oushak rugs add so much to the overall feel of the house.

I have always felt strongly that a house with such historical references shouldn't have new rugs—unless they are perfect reproductions. We wanted to give this house authenticity, and the Oushak rugs we placed everywhere were critical. When you're standing on them, you know they're old. And they give the house incredible personality.

The blue in the master bedroom is such a departure from the warm palette of the house. Were you influenced by the room's lake view?

No, not at all. The client and I just happened to fall in love with that color. It's serene. There's a pale bisque color with a little bit of gold in the carpet, which is repeated in the Princess limestone in the bath. And when you add in that beautiful gray blue, the whole thing becomes like a watercolor. Along with the blend of different period antiques, the lighting and art in the room, it creates such a relaxed mood.

I can't imagine that there would be a more coveted invitation in Austin than to be asked to a dinner party here. There's romance in every room!

The words 'warm, inviting, and intimate' came up in every conversation I had with these clients, which inevitably led to 'romantic.' When the lights are dimmed in the rooms here, there is this glow from the plaster walls and the ceilings that just envelops you. Then when you look out to the twinkling lights of the city…it is so beautiful, I can't tell you.

STYLIST CRAIG SCHUMACHER

RIGHT. In the family room, off the kitchen, Santini added antique pine ceiling beams and raised the height of the arched bookshelves. A Cameron Collection sofa upholstered in Great Plains Velvet Etching sits in front of a custom coffee table by Abode. "I love those big leather Rose Tarlow chairs. They're so comfortable," says Santini. The antique iron floor lamp with an unusual cattails detail is from Watkins Culver.




OSCAR NIGHT



New kitchen cabinets
painted Benjamin Mo
Nantucket Gray and tre
with a custom sienna g
Backsplash tiles are Tor
mada Diamonds by
Sacks; lanterns are
century Portuguese. Sa
chose Sanford stool
Minton-Spidell for t
sturdiness. OPPOSITE
dining room ceiling is b
on an Addison Mizner de
Custom chairs from Wat
Culver are sizable. "Men
small chairs," says Sant





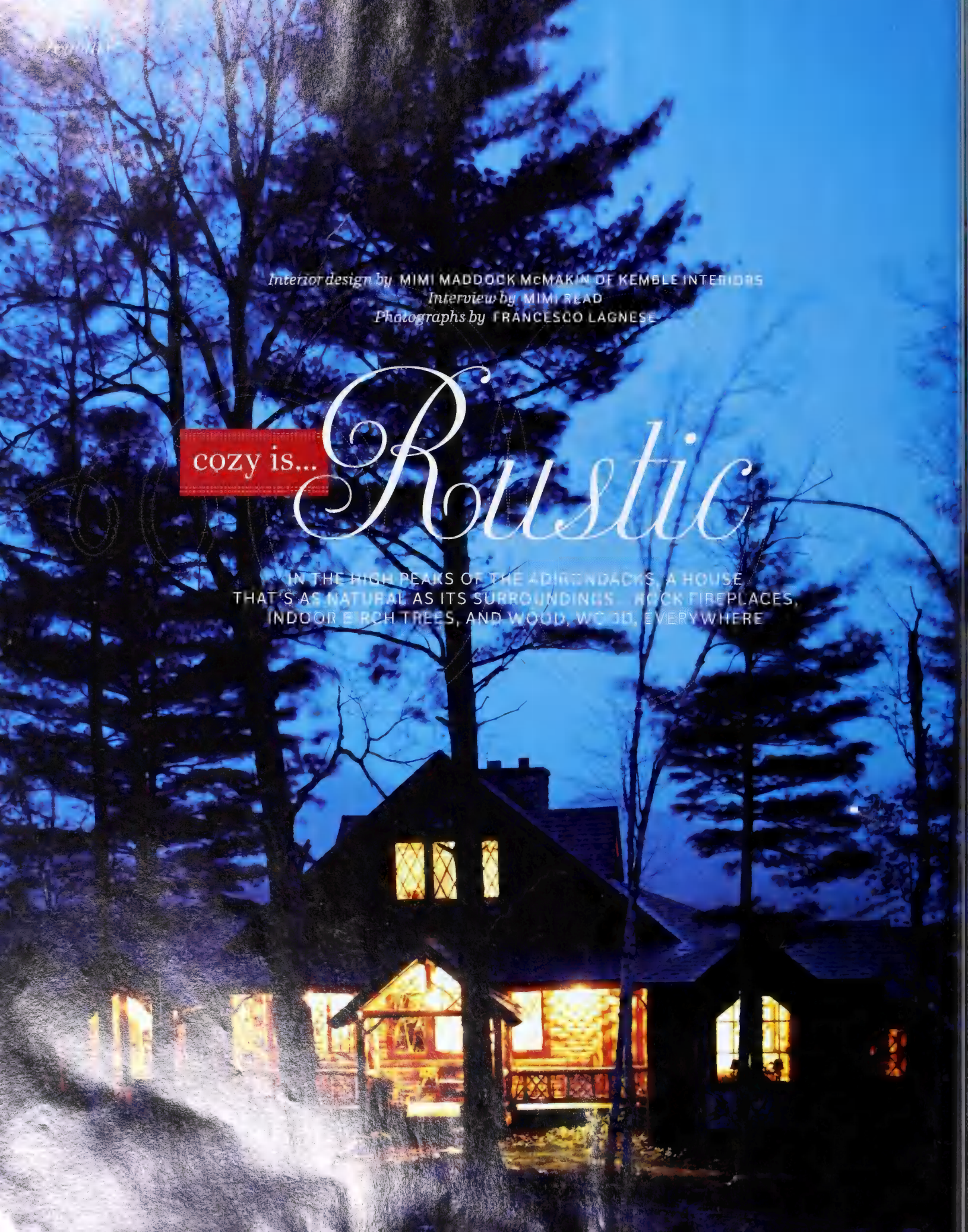
The master bedroom is
only room where San
used a cool color—a s
blue for furniture and
rics—because she wan
to create "a serene retre
Headboard fabric on
Nancy Corzine bed is by
bara Barry for Kravet; bed
tables are from Amy How
OPPOSITE: In the master b
Princess Yellow limest
from Ann Sacks surroun
bathtub by Kohler.





In the outdoor room, "ev
thing here is meant to
backdrop for the view,"
Santini. "You can see
entire Austin skyline, a
chain of lakes." Classic
furniture from Janus et
OPPOSITE: The pool and
gola overlook Lady Bird L
Umbrellas are from Cra
Barrel. Amalfi lounge ch
by Janus et Cie. FOR M
DETAILS, SEE RESOURCES.





Interior design by MIMI MADDOCK McMAKIN OF KEMBLE INTERIORS
Interview by MIMI READ
Photographs by FRANCESCO LAGNESE

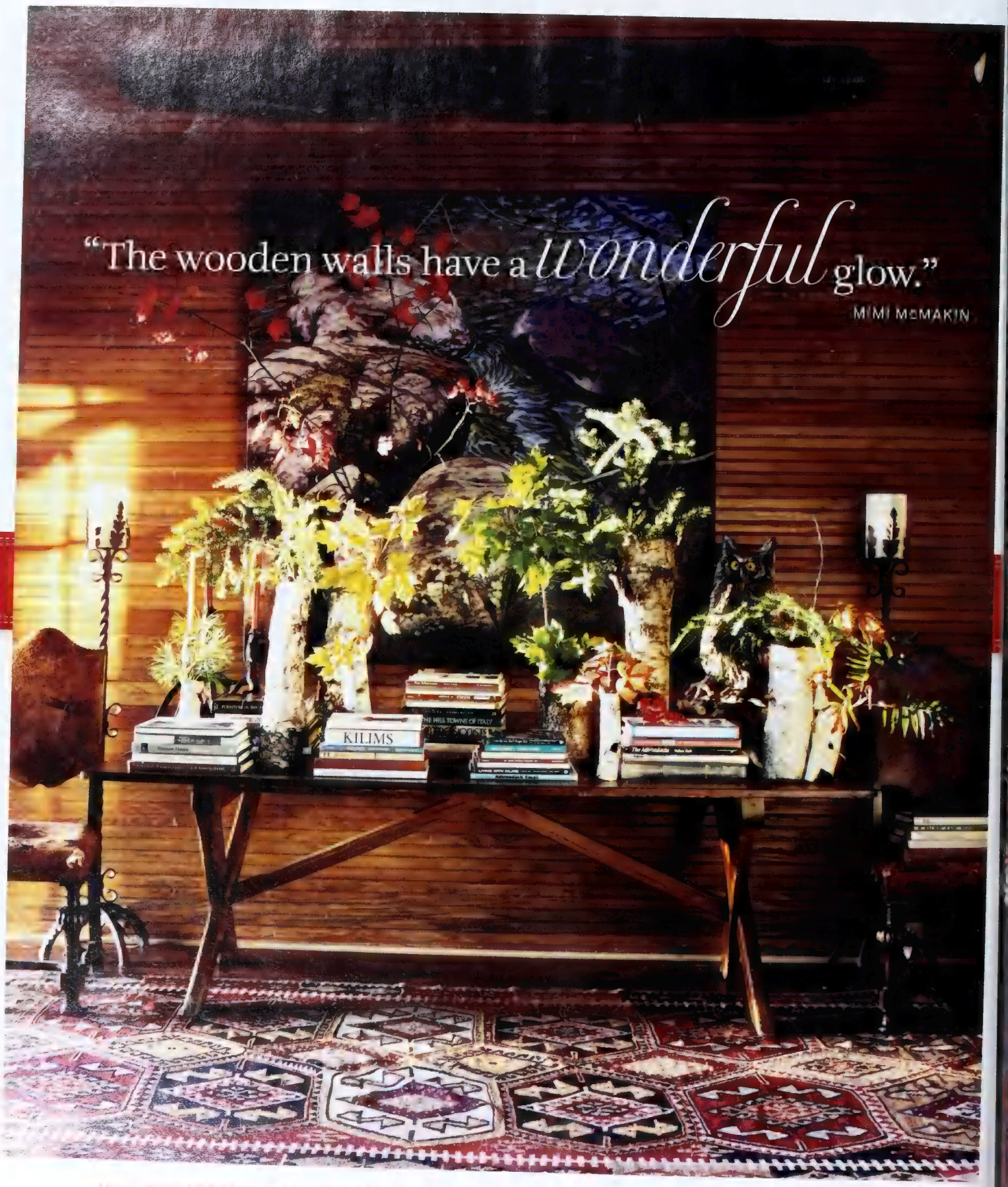
cozy is...

Rustic

IN THE HIGH PEAKS OF THE ADIRONDACKS, A HOUSE THAT'S AS NATURAL AS ITS SURROUNDINGS—ROCK FIREPLACES, INDOOR BIRCH TREES, AND WOOD, WOOD, EVERYWHERE



ABOVE: For their first party, Mimi and Leigh McMakin painted the dining room in blackboard paint and asked friends to draw on the walls. They've since redecorated but couldn't part with this pastel chalk piece by Kimberly Cutter and Naj Wikoff. The birch-bark animals are from the Adirondack Museum in Blue Mountain Lake, New York. OPPOSITE: Tucked in the woods in upstate New York, interior designer Mimi McMakin's house celebrates imagination.



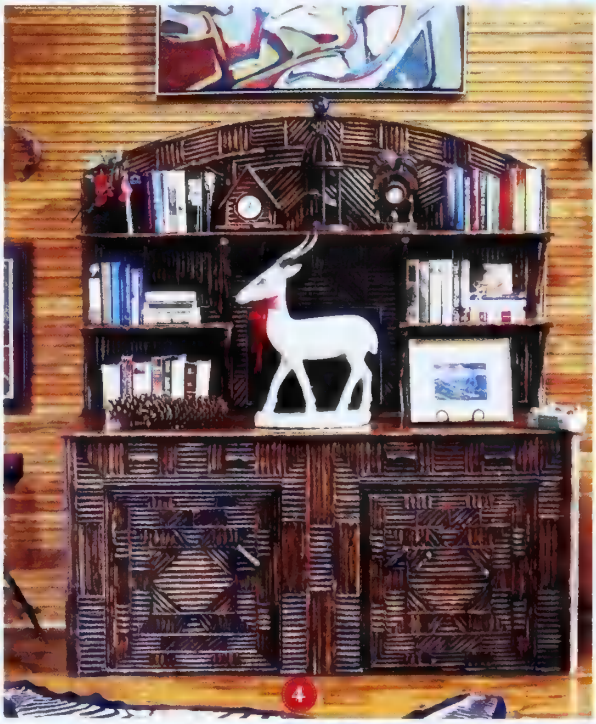
...ses on a trestle table in the living room are actually mayonnaise jars inside "tubes" of birch that ...ell off fallen trees. The painting of rocks is by Tim Fortune. OPPOSITE: Red upholstery intensifies ... from local rock. The red armchair is from McMakin's Palm Beach collection by Laneventure. ...a Hampton for Hickory Chair is covered in Brunschwig & Fils' Abigail Figured Woven.

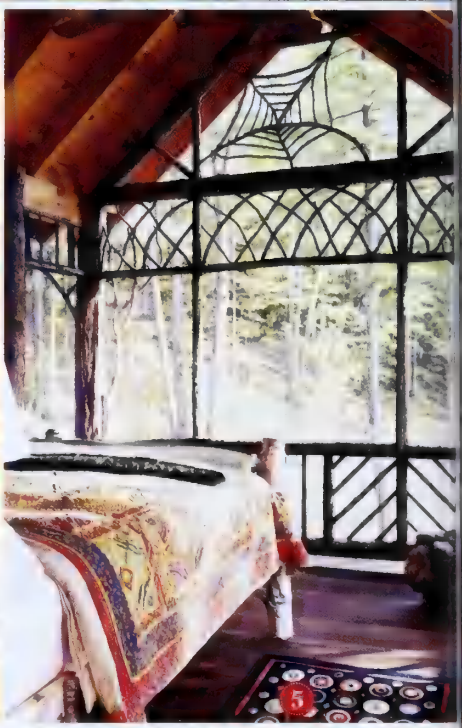
















MIMI READ: Such a snug, *magical* house in the forest! Are we inside a *fairy tale*?

MIMI McMAKIN: Very much so. There's something about the Adirondacks that feels like a Hobbit world, a place that doesn't really exist. The houses are whimsical and quirky. Nothing lines up. You try to build with as many rooflines as possible. The windows are crisscrossed and zigzagged. Porches stand on pickets that are all the branches of trees. The exterior of my house is all bark-on-hemlock. It's astonishingly durable and looks as though it has always been there. The only problem is I wake up in the morning to the sound of a squirrel nibbling the side of the house or a pileated woodpecker drilling on my sleeping porch.

It sounds like Hansel and Gretel, but with animals. Is this your family's vacation house? And did you build it as well as decorate it?

It is and I did, along with my firm, Kemble Interiors. It took my husband, Leigh, and me four years to find the right piece of property with old-growth pine and lots of white birch trees right in the middle of the high peaks. Elizabeth Stewart, my great friend and former business partner, lives down the road. For 18 years, we'd been visiting her every summer and her place felt like home, so I copied her floor plan and reversed it. We refer to it as a great camp, because it's built in the tradition of those legendary Adirondack great camps along Upper St. Regis Lake, which were built mostly in the late 19th century.

How did you find a contractor who could handle eccentric twig construction?

The most important aspect of building a house like this is that you have to have a builder who understands. The man's name is Peter Torrance. He knows everything there is to know about traditional Adirondack houses, and he's in every single Adirondack-style book. I could not call him a contractor—he's a gentleman builder and completely amazing. He has craftsmen who have learned to weave magic with twigs.

Tell me about that Gargantuan rock fireplace in the living room—and the tree next to it. A live birch tree!

I wanted the biggest fireplace I could have, with big rocks. They were all handpicked by masons from the quarries and the woods. And the tree? It's amusing and in keeping with the house, don't you think? It was also a clever way to soften the straight edge of the fireplace.

How did you want the living room to function and feel?

I want my family right in front of me, so at ease that they'll never want to leave. Everything had to be big-scaled, with a lot of pillows. I only used rugs that are soft enough to lie down on. The window seats flanking the fireplace have wonderfully comfortable French mattresses—these can fit two or three people under a blanket—and there are bookshelves built into the sides of the fireplace. I had to back the bookshelves with something that wouldn't melt with the heat of the fire, so I thought, why not use marbles? I found them on the Internet—just pretty, regular glass marbles, the kind children play with.

There is so much brown wood in the house. How do you keep a house like this from feeling dark?

First, you build in lots of big open windows that you can climb into. I face west, so I get this incredible afternoon sunlight pouring through the house until sunset. The wooden walls are all varnished, and they have a wonderful glow. I also used lots of reds and saffron yellows, which really pop against brown wood.

What else makes for coziness?

I like beds high off the ground so you have to climb into them, with so much goose down on them that if you lie on one, we practically have to come looking for you. I'm also a big believer in puzzles. I keep stacks of them in those big drawers underneath the window seats in the living room. If you had a puzzle going at the end of the dinner party, no one would ever go home.

Your birch-bark-covered bedroom is a tour de force as well as a charming fantasy. How did you do it?

Oh, isn't that wonderful? First we bought lots of birch bark from this man I found at a roadside crafts show. People up here are very serious about birch. It's a treasured species. They go around and get the fallen birch and reclaim it. They do not cut down birch trees, which would be like killing the Easter bunny. So this man has a wonderful warehouse filled with birch bark squares. We found bark with mushrooms on it, and even some with the scratchings of bear claws. Then Peter Torrance's sons, Eben and Sean, glued up the strips of birch and painstakingly feathered the edges so you never see the seams.

Where did you get the inspiration for that lovely twiggy spiderweb embellishing the screen wall of your sleeping porch?

I saw it on a railing at one of the great camps and tucked it in the back of my mind for future use. When I told the workmen what I wanted, they went outside, picked up twigs, and had a great time figuring it out. I've always loved spiderwebs because I think spiders are the ultimate designers. Somehow they can do the same thing every day and it always looks different.

PRODUCED BY SENGA MORTIMER

1. Window seats flank the rock fireplace in the living room. Under them, drawers that hold puzzles and firewood glide on casters and sport handles made from shed deer antlers. 2. A mountain view from the living room. 3. Chinked log construction creates graphic brown-and-cream-striped walls in a guest bedroom. 4. The Adirondacks are teeming with rustic builders and craftspeople. Raymond Bouvier made the twig veneer cabinet. 5. Harold Joe Karnes of Torrance Construction crafted the birch bed on the screened sleeping porch. 6. Peter Torrance, Mimi McMakin, and Elizabeth Stewart designed the house without an architect. To capture views in every room, they pushed out rooms, creating varying roof heights. 7. Kitchen cabinets by David Rogers through Torrance Construction are painted Glidden's Colonial Red. When they needed door and drawer pulls, carpenters simply went outside and cut branches into segments.



ABOVE: McMakin got t[illegible] birch-bark room from a reassembled wall from an old camp at the Adirondack Museum. Animal pillows h[illegible] Stewart were made from vintage fabric. McMakin, who loves bringing whole trees into the house, tacked [illegible]rch to the wall in the adjacent hallway. The painting of asters is by Atea Ring. OPPOSITE: Raymond Bouvier h[illegible] small chest of drawers and Harold Joe Karnes made the birch four-poster bed.











LEFT The master bedroom's headboard is upholstered in a Bessarabian rug, adding heaps of folkloric charm. The fanciful corner chair is by artist Bim Willow of Willow Works. The bird prints came from Signature Designs. TOP Sunlight pouring into the master bathroom intensifies the warmth of the pine beadboard walls. ABOVE To McMakin, playful mood is everything. In a guest bath, walls were covered in brown kraft paper, then hand-painted with a snow flurry by local artist Naj Wikoff.



McMakin wanted the porch to feel relaxed, so she asked masons to construct its fireplace "messily." With votives in antique Chinese lanterns it cast a red glow. OPPOSITE: Harold Joe Karnes built a rectangular dining table that seats 18 comfortably. McMakin backed the chairs and added a lazy Susan. During the holidays, McMakin nests her birch-bark wild animals among boughs and sets the table with heirloom china for a sit-down feast. FOR MORE DETAILS, SEE RESOURCES



FOR MORE OF THIS HOUSE VISIT
HOUSEBEAUTIFUL.COM

KITCHEN OF THE MONTH

Kitchen by KEVIN RITTER

MALVERN, PENNSYLVANIA

There's something so appealing about the worn, weathered wood and those Gustavian grays and blues. This is a new kitchen with a lot of soul

Interview by
CHRISTINE PITTEL

Photography by
GRIDLEY + GRAVES





CHRISTINE PITTEL: Those beautiful blue-gray cabinets make me feel as if I'm in the Swedish countryside. Did you find an antique piece and build the room around it?

DESIGNER KEVIN RITTER: Those cabinets are new, although the aesthetic—soft, cool colors and worn surfaces—is definitely old country Swedish. I'm originally a furniture maker, and I try to design kitchen cabinetry that looks like furniture. The Dutch cupboard has traditional ogee feet and handwrought iron hinges, and it's built with antique lumber outside, so it looks old. But inside it has all the modern conveniences—adjustable shelves, roll-out drawers with self-close glides, cleanable surfaces. The corner cupboards are made entirely from antique wood, with antique glass. I just don't think reproduction glass gives the same appearance.

Let's talk paint colors. I can't even count the blues.

There's actually only two or three, but they look different depending on the light. They're all traditional milk paint finishes. The process of making milk paint has been the same for hundreds of years. You mix milk protein, lime, clay, and pigment. It's a more earthy, organic material, all natural, biodegradable. Very calming, I think. And it's extremely durable, as anyone knows who has ever tried to strip a piece of antique furniture. Once you get down to the milk paint, it's nearly impossible to get that color off. It goes into the wood and becomes part of the piece.

But there's more to that distressed look than just a coat of paint.

We definitely get a head start by using antique wood. All the dings and dents are already there. But our process is kind of a secret. I will tell you it involves a few different coats, some heating of the paint, and the final coat is a wax which really softens the surface and adds a protective layer.

I notice you don't cover every square inch of the walls with cabinets.

I always try to minimize upper cabinets. I think they close in a room and take us back to the ordinary kitchen layout. I prefer to do a few freestanding pieces and leave a little white space on the walls to set them off. You lose a bit of storage but you get this light and airy feeling.

That's a big island, but it doesn't look it since you split it into two pieces.

The clients wanted a lot of counter space where they can spread out. So we did a separate table-height section on the island where the kids can do homework while the parents are cooking. It's topped with old barn flooring, milled down to get a clean surface and finished with tung oil, not polyurethane. The island and the counters are topped with soapstone.

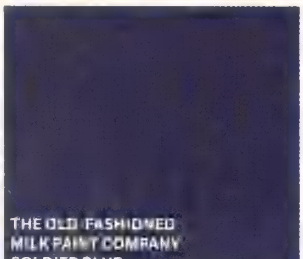
Why did you choose soapstone?

When you put your hand on a soapstone countertop, it just has that warm feeling. It's a wonderful material—nonporous, so it's inherently stain-resistant. You can set a hot pot on it and it won't leave a mark. A minor chip can be fixed with a piece of sandpaper and some oil. Some people leave it the natural light gray, but I like to finish it with mineral oil, which darkens it and brings out the veining. After a while, it fades back to gray and you just re-oil it. For clients who appreciate our cabinetry, soapstone just fits in with our aesthetic. Over the years, all these surfaces will get more warm and weathered and develop a patina of their own. People want to spend time in this kitchen because it's peaceful and relaxing, and I think a lot of that comes from the natural materials—the wood, the milk paint, the soapstone. It's amazing what a difference something like beadboard on the ceiling can make in a room. All of that says authenticity, and creates a very comfortable atmosphere. >>









GET THE LOOK...

Custom cabinetry by Kevin Ritter at Timeless Kitchen Design: 610-296-2775.

Milk paint from The Old-Fashioned Milk Paint Company: 866-350-6455 and The Real Milk Paint Company: 800-339-9748.

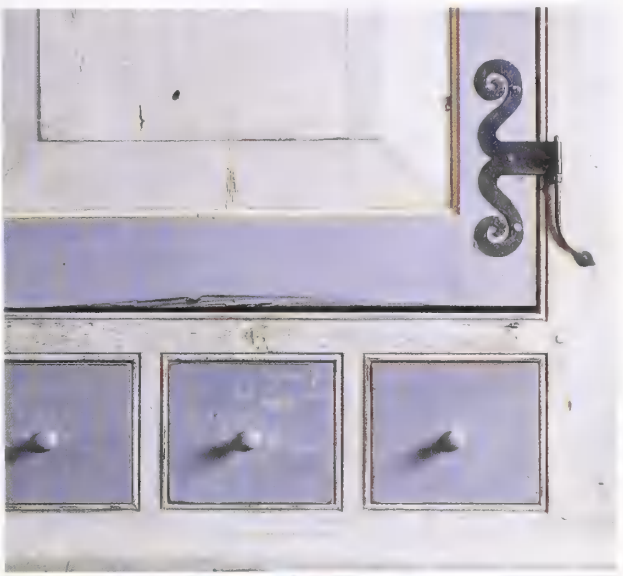
Soapstone sink and countertops from Bucks County Soapstone: 215-249-8181.

Induction cooktop by Diva de Provence: 888-852-8604.

Wrought-iron hinges by Heritage Metalworks: 610-518-3999.

The armoire, painted Frenc Gray from The Real Milk Pa Company, hides a Sub-Zero 700 series refrigerator. The cabinet in the foreground is painted Soldier Blue from The Old-Fashioned Milk Pai Company; the table and stools are covered in a mix Soldier Blue and Snow Whit (2 parts to seven parts).







VE: The upper cupboard
ne left of the sink acts as
ppliance garage and
right on the soapstone
nter, which makes it
y to clean up spills from
coffee maker inside.
he right is a Sub-Zero
wine refrigerator.
roduction Windsor
chair from Bryce M. Ritter Furniture. TOP RIGHT: Pale yellow Buttermilk from The Old-Fashioned Milk Paint Company highlights the bead detail on the Dutch cupboard's drawers and doors. The staghorn rat-tail hinges were hand-forged by Heritage Metalworks.

ABOVE RIGHT: Bucks County Soapstone makes the old-fashioned farmhouse sink with a canted front and a little dip in the rim, as if it had worn down over the years. Perrin & Rowe faucet for Rohl. FOR MORE DETAILS, SEE RESOURCES

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1



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3

4



5



6



7



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2. Carving Set

Each pair is handcrafted from blade to handle by a single Italia craftsman. The knife bears the artist's initials. Instant heirloom Shown with white Lucite handle $424. **COLTELLERIE BERT FOR MATCH:** through Tabula Tua, tabulatua.com.

3. Beverage Dispenser

Sure to be the centerpiece of any holiday party. Glass with stainless-steel spout. Two sizes, 1½ or 3½ gallons; $165–$195. **ROOST:** through Lulu Pom, 408-399-5572.

4. Range

Style, with brio: leave it to the Italians to spice up your kitchen! Comes in eight fabulous colors, including red, blue, green. Six burners in different sizes to suit all your pots. And how about those sexy tubular legs! Professional Series 36" gas range $3,899. **BERTAZZONI:** 866-905-0010; bertazzoni-italia.com.

5. Dining Table

Classic farmhouse style. A rustic trestle table made of solid ash. $1,899. **SMITH & HAWKEN:** 800-776-5558; smithandhawken.com

6. Market Bag

A green investment that's easy to make. Unlike most reusable totes, this soft cotton bag has a shoulder strap for hands-free shopping. $26. **VAGABOND VINTAGE:** 404-351-6484; mothology.com.

7. Nesting Bowls

Sculptural and sleek, these handmade mixing bowls are so elegant you'll want to leave them out on the counter. Buy one or all four. Available in four earthy tones: light gray, white (shown), cloudy blue, and cool green. Brookfield Nesting Bowls, $45–$115. **SIMON PEARCE:** 800-774-5277; simonpearce.com.

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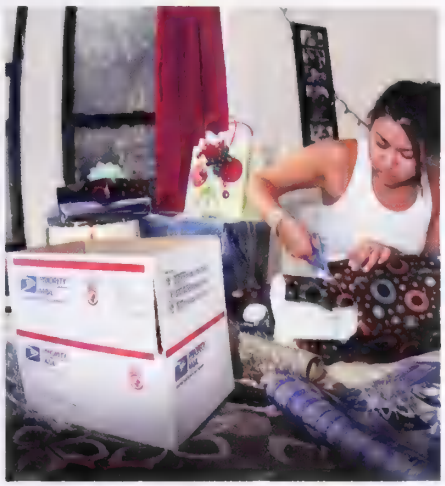
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KATHY SANTO

Q&A

You're scared, he's scared. It's no coincidence.... Sometimes two dogs just don't like each other—and they never will

Photograph by CHRIS GBUR

"My friend is coming to visit with her dog during the holidays. Although she and I are best friends, our dogs are worst enemies. What can I do to make them like each other?

You can't force children to be best friends even when their parents are, and the same rules apply to our canine "kids." Actually, it's even more difficult with dogs, because pleading your case with them—"But Quincy, Jack is such a sweet dog. Please share your toys with him, honey"—usually yields nothing but a wagging tail at the sound of your incomprehensible but pleasant-sounding words. The possible reasons for their cantankerous relationship are too many to list here—dominance, fear, and territorial aggression are only the tip of the iceberg. Be aware that food, toys, and being possessive about their "person" can set off a quarrel between even the best of dog friends, so you need to keep your eyes open and your mind sharp. If the dogs have been trained, begin some extra practice a week before the visit, and double your efforts during their stay. A dog that is constantly being given commands (and being rewarded for doing them) is also being reminded who's in charge. The most plausible remedy for harmony is to ditch the idea of them becoming Disney-esque dog pals and keep them separate at all times.

I'm afraid of walking at night, and I thought I'd be fine once I adopted a big dog. But he's now acting afraid, too!

You may have inadvertently taught your dog to be fearful. That would actually be the good news, because if you can pinpoint what you did, then you can begin to undo it. Unlike the woman who has food allergies and owns a dog that also has allergies, or the man who has high blood pressure and so does his dog, what you have is, I believe, a conditioned pattern of behavior, which can usually be fixed. Of course, since most dog issues fall squarely on the human's shoulders, now is the time for you to do whatever you need to do in order to alleviate your own fears to avoid telegraphing fear to your dog.

One very common mistake is for owners to tighten up on the leash when they're afraid. This sends a red-alert signal to your dog, who immediately responds by becoming worried or tense. To make matters worse, if your dog has become fearful, and your response was "Oh my gosh, my dog is so [illegible] and unintentionally [illegible] creature, instead, notice



Trainer and behaviorist Kathy Santo is the author of *Kathy Santo's Dog Sense* (Knopf). Send questions to Kathyforhb@hearst.co or visit our Web site (housebeautiful.com).

the times when your dog *is* relaxed on a walk, and praise and treat him for that. If he becomes fearful, speak to him in an upbeat voice, give him a treat when he looks more relaxed, and then retreat from whatever he was worried about. Don't overstress him by keeping him near something he's afraid of too long, and take him places where he can have as many positive experiences as possible. In addition, I highly recommend walking with a self-assured friend and her like-minded dog in order to give both of you the confidence you need to walk tall on your own. *



Dog Furniture

The only beds my dogs will sleep on are from Puppy Hugger (puppyhugger.com). Densely cushioned, double-stitched, and machine-washable, these beds are available in amazing colors and patterns to complement any home decor. The fabrics are so soft and luxurious they're now making throws for dog owners as well! Crate Haven (cratehaven.com) makes hardwood crates that house your dog's favorite bed and give you handsome alternatives to wire crates. They come in traditional, contemporary, or Asian-influenced styles.



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RESOURCES

Prices shown are suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet; (M) manufacturer or distributor; (C) custom by or for designer, unless noted.
ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION OR NO LONGER AVAILABLE.



24 COLOR: FOR COZINESS

Paint sources: Benjamin Moore (M); 800-672-4686. Donald Kaufman Color Collection (M); 212-243-2766. Farrow & Ball (M); 888-511-1121. Martin Senour (M); martinsenour.com. Ralph Lauren Paint (M); rlhome.polo.com. Sherwin-Williams Co. (M); 800-474-3794.

34 INSTANT ROOM

Interior designer: LARRY LASLO; 212-734-3824; larry laslodesigns.com. **PULL-UP CHAIR; DIRECTOIRE OTTOMAN; FRENCH DECO SOFA**—Ferguson Copeland (M); 828-584-0664.

42 THE MAKEOVER: PART 6

Interior designer: T. KELLER DONOVAN; 212-760-0537. **CHAIR AND VALANCE FABRIC**, Dotty—Peter Fasano through John Rosselli (T); 212-593-2060. **HEADBOARD FABRIC**, Milani II—Romo (T); 440-543-0360. **CHAIR; OTTOMAN**—Owners Select (M); 336-434-0010. **BEDSIDE TABLE; CHEST**, Breece Collection—Payne Street Imports (M); 847-967-8300. **LAMP**—Target (R,M); 800-800-8800. **MIRROR**—West Elm (R,MO); 866-937-8356. **RUG**, Brigade—Stark Carpet (T); 212-752-9000. **STOOL**—Neiman Marcus (R,MO); neimanmarcus.com. **WALL PAINT**, Patriotic White; **TRIM PAINT**, White Dove—Benjamin Moore (M); 800-672-4686. **ART**—Natural Curiosities (R,T); 323-906-1083. **FRAMING**—Art Works (R); 561-833-9165.

48 COZY IS...TIMELESS

Pages 68 to 77: Interior designer: MARKHAM ROBERTS; 212-288-6090. *Dining room:* **CUSTOM PAINT** throughout—James Barry; 800-522-4086; jamesbarryonline.com. **WALLCOVERING**, Ormuz #4258—Claremont (T); 212-486-1252. **DINING CHAIRS**—John Rosselli (T); 212-772-2137. **CHAIR FABRIC**, Gainsborough Velvet #42808—F. Schumacher (T); 800-332-3384. **FLORAL TABLECLOTH**, Pavillon de Bidaine #1286-01—Cowtan & Tout (T); 212-753-4488. **CARPET**, Chinese Seagrass—Stark Carpet (T); 212-752-9000. **NAPKINS**—Horchow (R,MO); horchow.com. **CABINETS; CANDLESTICKS; SELECT VASES; MIRROR; CHANDELIER**—James Sansum (R,T); 212-288-9455. **VASES**, amethyst glass tumblers—Homenature (R); 631-287-6277. **DECANTER**—Crate & Barrel (R,MO); 800-967-6696. **CHARGERS; PLATES**, Royal Crown Derby—Scully & Scully (R,T); 800-223-3717. *Living room:* **BLUE SOFA; OTTOMAN; CLUB CHAIR; DARK LAMPS** (C)—Markham Roberts, see above. **SOFA TRIM; PILLOWS; OTTOMAN FABRIC**, Fraises Sauvages—Le Decor Français (R,T); 212-734-0032. **CLUB CHAIR FABRIC**, Khan in Moss—Holland & Sherry (T); 212-355-6241. **CHAIRS; CHINESE CABINET; ROUND TABLES; COFFEE TABLE; ARTWORK; GOLD LAMPS; VASES; PLANTERS**—James Sansum, see above. **TAN SOFA FABRIC**, Lacquered Linen in Topaz—Travers (T); 212-888-7900. **CURTAIN FABRIC**, Gaya in Ecru—Brunschwig & Fils (T); 212-838-7878. **SIDE TABLES**—Evergreen Antiques (R,T); 212-744-5664. **GOLD MIRROR**—Belvedere Antiques (R,T); 212-979-8548. **CANDLESTICKS**—John Rosselli, see above. *Library:* **CHAIR; LAMPS; ARTWORK; THROW**—James Sansum, see above. **CHAIR FABRIC**, Wagner Velvet in Peacock by Old World Weavers—Stark Wallcovering (T); 212-355-7186. **OTTOMAN; RUG** (C)—Markham Roberts, see above. **OTTOMAN FABRIC**, Tiger Velvet in Natural—Brunschwig & Fils, see above. **CURTAIN FABRIC**, L'Incourt in Grenat—Pierre Frey (T); 212-421-0534. **ANTIQUE WRITING TABLE**—H.M. Luther (R,T); 212-505-1485. *Family room:* **SOFA; CHAIRS; OTTOMAN; LIGHT FIXTURE** (C)—Markham Roberts, see above. **SOFA FABRIC**, Dahlia handblock in Green—Clarence House (T); 212-752-2890. **ANTIQUE SPINDLE ARMCHAIR, MIRROR**—James Sansum, see above. **SPINDLE CHAIR FABRIC**, Botticelli Cotton Velvet in Olive—Brunschwig & Fils, see above. Brown Club Chair Fabric, Shahmeena in Mule #902003-ID—Holland & Sherry, see above. **CURTAIN FABRIC**, Moss Rose #10318-03—Cowtan & Tout, see above. **BAMBOO BLINDS**—Smith & Noble (R,MO); 800-248-8888. **ABACA CARPET**—Stark Carpet, see above. **COFFEE TABLE**—Far Eastern Antiques (R,T); 212-460-5030. **DECORATIVE BOX**—Jacques Carcanagues (R,T); 212-925-8110. **CANDLEHOLDERS; GARDEN STOOL**—John Rosselli, see above. **LANTERNS** on mantel—Charles Edwards (R,T); charlesedwards.com. **FLOOR LAMPS**—Vaughan (T); 212-319-7070. **TABLE LAMP**—English Country Antiques (R,T); 631-537-0606. *Breakfast room:* **WALLPAPER**, Drag DR 1224—Farrow & Ball (M); 888-511-1121. **TABLE** (C)—Markham Roberts, see above. **CHAIRS**—White On White (R,T); 212-288-0909. **CHAIR FABRIC**, Moss Rose #10318-03—Cowtan & Tout, see above. **PLANT STANDS**—James Sansum, see above. **CHANDELIER**—Treillage (R); 212-535-[illegible]. **PLATES**—William Wayne & Co. (R); 212-737-85[illegible]. Agustin Hurtado; 718-381-1941. **TABL[illegible]INS**[illegible]ansum, see above. *Master bedroom:* **SOFA; OTTOMAN** (C)—Markham Roberts, see above. **ARMCHAIR; LAMP; ART; URN**—James Sansum, see above. **RUG**, Waterford Weave—Stark Carpet, see above. **BED**—Barton-Sharpe (T); 646-935-1500. **LINENS**—D. Porthault (R); 212-688-1660. **LOG BASKET**—Gordon Foster (R); 212-980-5780.

78 COZY IS...QUIET

Pages 78 to 83: Interior designer: BETSY BURNHAM; 323-857-1854; burnhamdesign.com. **FLOWERS** throughout by Ilga Magdalena Ziegler—Magdalena's Flowers (R); 310-849-0975. *Living room:* **WALL PAINT**, Salina Springs #DEC 794—Dunn-Edwards (M); 888-337-2468. **SCONCES**, Paris; **SOFA**, George V—Holly Hunt (T); 312-644-1728. **SOFA FABRIC**, Petit Point by Rose Cumming—Classic Cloth (T); 785-434-7200. **PILLOWS** on sofa—Williams-Sonoma Home (R,MO); 888-922-4108. **SPOOL CHAIR**—Hickory Chair (M); hickorychair.com. **SPOOL CHAIR FABRIC**, Drill in Seaway—Rogers & Goffigon (T); 203-532-8068. **CASHMERE THROW**—Waterleaf Interiors (R); 310-545-3175. **NICHE CHAIRS**, Robin—Hollyhock (R,T); 310-777-0100. **NICHE CHAIR FABRIC**, Ticking in Mississippi—Rogers & Goffigon, see above. **WINDOW TREATMENTS**, Auckland in Travertine—Hines & Co. (T); 212-754-5880. **RUG**—The Rug Co. (R,T); therugcompany.info. **COFFEE TABLE**, Macau—Dennis & Leen (T); 310-652-0855. **END TABLES**, Townhouse—Dragonette (R,T); 310-855-9091. **TREE TABLE; SHAGREEN BOX**—Mecox (R,T); 310-358-9272. **MIRROR**, Van Eyke—Charles Fradin (T); 323-951-1200. *Study:* **DRAPERY FABRIC**, Grammont Linen—Travers (T); 212-888-7900. **PARSONS DESK**, custom—Shelter (R,T); 323-937-3222. **DESK CHAIR**—Jonathan Adler (R,T); jonathanadler.com. **PAINTING** by Laura Lacambra Shubert—Onessimo Fine Art; 561-355-8061. *Family room:* **WALLCOVERING**, #PBS32 by Nobilis—Kneedler-Fauchère (T); 310-855-1313. **SOFA**, custom by designer. **SOFA FABRIC**, Bermondsey in Aster—Classic Cloth, see above. **PILLOWS** on sofa—East Meets West (R,T); 323-931-0500. **MONOGRAMMED PILLOW**—Suzan Fellman (T); 323-936-7759. **CHAIRS**, Newport Rush Lounge—Charles Fradin, see above. **CHAIR FABRIC**, Pembroke in Cascade—Rogers & Goffigon, see above. **OTTOMAN FABRIC**, Balmoral #828039—Holland & Sherry (T); 212-355-6241. **DRAPERY FABRIC**, Shutters in Natural—Classic Cloth, see above. **RUG**, silk shag—Lawrence of La Brea (R,T); 323-935-1100. **COFFEE TABLE**, concrete top—Mecox, see above. **ANTLER CANDLESTICKS**—Paul Marra Design (R,T); 310-659-8190. *Breakfast bay:* **HANGING LANTERN**, Small Pagoda Twig—Gregorius Pineo (T); 310-204-0400. **WINDOW SHADES**, Weave #DL14, Driftwood—Conrad (T); 866-426-6723. **WICKER CHAIRS** by Janus et Cie—Waterleaf, see above. *Guest bedroom:* **WALL PAINT**, Iceberg—Benjamin Moore (M); 800-672-4686. **WINDOW TREATMENT FABRIC**, #17061-5—Bergamo (T); 212-888-3333. **BED LINENS; CABLE THROW**—Williams-Sonoma Home, see above. **LINEN PILLOWS**—East Meets West, see above. **SIDE TABLE**, garden stool—Mecox, see above. **LAMP**—Woodson & Rummerfield (R,T); 310-659-3010. *Entry:* **WALL PAINT**, Gray Pearl #DEC 795—Dunn-Edwards, see above. **CHAIR FABRIC**, Tashkent #R0492 by Robert Kime—Hollyhock, see above. **DRESSER**, Murano; **SHAGREEN BOX**—Mecox, see above. **BONE SUNBURST MIRROR**—Blackman Cruz (R,T); 310-657-9228. *Master bedroom:* **WALL PAINT**, Natural Choice—Sherwin-Williams (M); 800-474-3794. **BED**, Brook—Lewis Mittman (T); 212-888-5580. **TOILE PILLOWCASES; BED LINENS**—Williams-Sonoma Home, see above. **DUVET**, Corban in Marble—Pindler & Pindler (T); 800-669-6002. **BENCH CUSHION FABRIC**, Confection; **DRAPERY FABRIC**, Bechamel—Rogers & Goffigon, see above. **STRIPED PILLOWS**—East Meets West, see above. **FOOTSTOOLS; WATERCOLORS** through designer, see above. **SPOOL SIDE TABLE; CHANDELIER**, Pearl Chain—Paul Marra Design, see above. *Dining room:* **WAINSCOTING**, Classic French Gray—Sherwin-Williams, see above. **WALLCOVERING**, Kota grasscloth #Y-290 by Art People—Niermann Weeks (T); 310-659-6876. **DINING TABLE**, Palazzo—McGuire (M); 800-662-4847. **CHAIRS**, South Beach—Artistic Frame (T); 212-289-2100. **CHAIR FABRIC**, Auckland by Hines & Co.—Keith McCoy (T); 310-657-7150. **FIVE-ARM SHADED FIXTURE**—Paul Marra Design, see above. **SHADE FABRIC**, Como Silk in Eggshell—Silk Trading Co. (R,T); 888-745-5302. **HALL TABLE** (background), Newport Rush—Charles Fradin, see above. **PORCELAIN**—TableArt (R,T); 323-653-8278; tartontheweb.com. *Living room:* **WINDOW SEAT CUSHION**, Donan #342003; **PILLOW FABRICS**, Edinburgh #290000; Edinburgh in Light Gray #290032—Holland & Sherry, see above. **RECTANGULAR PILLOW**, Ticking in Mississippi—Rogers & Goffigon, see above.

84 COZY IS...PERSONAL

Pages 84 to 91: Interior designer: AMANDA KYSER, BESPOKE INTERIORS; 212-734-4800. *Front Hall:* **PAINT SOURCES**: Red wall, Merlot Red #2006-10; Wall, White Dove; Trim, Onyx #2133-10—Benjamin Moore (M); benjaminmoore.com. *Living room:* **PAINT SOURCES**: Wall, White Dove; Trim, Onyx #2133-10—Benjamin Moore, see above. **PANELING** (C) by designer and Phillip Carney; 631-903-1647. **PILLOW WITH FLOWER; WHITE LAMPS; BANANA BOWL**—Ruby Beets (R); 631-899-3275; rubybeets.com. **WHITE ARMCHAIRS**, Bespoke, see above. **CHAIR FABRIC**, Belgian linen—Libeco Lagae (M); libeco.com. **SEAGRASS RUG**—Pottery Barn (R,MO); 800-922-5507. *Library:* **RED TRIM**, Merlot Red #2006-10—Benjamin Moore, see above. **SOFA**, Molina; **ARMCHAIRS**, Winston—Bespoke, see above. **SOFA FABRIC**, Arabica—Libeco Lagae, see above. **ARMCHAIR FABRIC**, Natchez in Spice—Kravet (T); 212-421-6363. **PILLOW** on chair, Pienza Rafano by C&C Milano—Holland & Sherry (T); 800-223-6385. *Office:* **WALL PAINT**, White Dove—Benjamin Moore, see above. *Guest room:* **WALL PAINT**, Valley Forge Brown #HC-74—Benjamin Moore, see above. **CASHMERE THROW; FLOOR LAMP**—Ruby Beets, see above. **THROW PILLOWS**—Fishers Home Furnishings (R,T); 631-725-0006. *Master bedroom:* **WALL PAINT**, custom. **UPHOLSTERED BED**—Bespoke, see above. **LINEN PILLOWCASES; IKAT THROW PILLOW**—Fishers, see above. **SPREAD; QUILT; PILLOWCASES**—Calypso Home (R,T); 631-324-8146. *Library, close up:* **WALL DECORATIVE PAINT**—Christian Kasperkovitz; 213-249-5990. *Kitchen:* **WALL PAINT**, White Dove; **RED WALL**, Merlot Red #2006-10; **TRIM**, Onyx #2133-10—Benjamin Moore, see above. **HANGING LIGHTS**—Laurin Copen Antiques (R,T); 631-537-2802. **FAUCETS**—Chicago Faucets (M); 847-803-5000. **STONE PLATES**—Ruby Beets, see above. **TEA KETTLE**—Loaves & Fishes (R,T); 631-537-6066. **STOVE**—Jenn-Air (M); jennair.com. *Dining room:* **CURTAINS**—Bespoke, see above. **WINEGLASSES**—Loaves & Fishes, see above.

100 COZY IS...ROMANTIC

Pages 100 to 109: Interior designer: FERN SANTINI; ABODE; 512-300-2303. *Architect:* DAVID SHIFLET; 512-328-2955. *Landscape architect:* JOHNNY STEELE, McDugald Steele; 512-615-2773. **CONTRACTOR**: Escobedo Construction; 512-312-2673. *Living room:* **SOFAS** (C)—Abode, see above. **SOFA FABRIC**, Lapidary #92904-03—Rogers & Goffigon (T); 203-532-8068. **ARMCHAIRS**, Genovese—Cache (R,T); 310-657-0665. **ARMCHAIR FABRIC**, Shiraz/Poppy #403411—Travers (T); 212-888-7900. **STOOL FABRIC**, Leopard Velvet #81110-0—Brunschwig & Fils (T); 212-838-7878. **CARPET**, Oushak—Edgar Kelly Rugs (R,T); 512-306-1090. **CURTAIN FABRIC**, Bloomsday Sheer #2205-GWF14 by Ground Works—Lee Jofa (T); 212-688-0444. *Family room:* **SOFA**, Huntington #1015—Cameron Collection (M); 214-752-4421. **SOFA FABRIC**, Velvet Etching #32001/01—Great Plains through Holly Hunt (T); 312-644-1844. **LEATHER CHAIR**, Edwin #3005—Rose Tarlow–Melrose House (T); 323-651-2202. **OTTOMAN FABRIC**, Provence/Mustard #1123/02—Classic Cloth (T); 785-434-7200. **LOW TABLE** (C)—by Adobe, see above. **FLOOR LAMP**—Watkins Culver (R,T); 713-529-0597. **PAINTING** by Will Klemm—Wally Workman Gallery; 512-472-7428. *Kitchen:* **TILES**—Ann Sacks (R,M); 800-278-8453. **STOOLS, Sandford**—Minton-Spidell (M); 310-657-0160. **STOOL FABRIC**, Last Straw #1047-04—Great Plains, see above. **TEA NAPKINS**—La Cafetière (R); 646-486-0667. *Dining room:* **CHAIRS**, custom—Watkins Culver, see above. **CHAIR FABRIC**, Castilla/Caqui—Archive (T); 360-830-0921. **CURTAIN FABRIC**, Poseidon/Oro-Giallo Napoli #1717/07—Dedar (M); 800-493-2209. **CHANDELIER**, Italian—East & Orient Company (R,T); 214-741-1191. *Master bedroom:* **BED**—Nancy Corzine (T); 310-672-6775. **HEADBOARD FABRIC**, Velvetina/Spa—Barbara Barry For Kravet (T); 212-421-6363. **BEDSIDE COMMODES**—Amy Howard Collection (R,T); 901-547-1448. **BENCH**—James Powell (R,T); 512-477-9939. **BENCH FABRIC**, Nimbus #10080-13—Donghia (T); 800-366-4442. **CHANDELIER**—Soniat House Antiques (R,T); 504-522-0570. *Bathroom:* **COUNTERTOPS**, Princess Yellow Limestone—Ann Sacks, see above. **BATHTUB, SINK**—Kohler (M); 800-456-4537. *Loggia and pool:* **FURNITURE**, Amalfi—Janus et Cie (R,T); 800-245-2687. **THROW**—Peacock Alley (R,MO); 800-496-2880. **UMBRELLA; TOWELS**—Crate and Barrel (R,MO); 800-996-9960.

110 COZY IS...RUSTIC

Pages 110 to 121: Interior designer: MIMI MADDOCK McMAKIN, KEMBLE INTERIORS; 561-659-5556; kemble interiors.com. *Living room:* **PAINTING** above console by Timothy Fortune—Skylight Fine Art Gallery; 576-9208. **BRONZE ANTLER CANDLESTICKS** on[illegible]tel—Darr (R); 718-797-9733. **MOOSE PILLOW**—Birch Store (R); 518-576-4561. **CARPET**—Platino[illegible]national (R); 561-417-9700. **COFFEE TABLE**—Sa[illegible] (T); 252-291-1414. **WREATH**, by Debbie Moody[illegible]LER PULLS (C)—Torrance Construction; 518-523-[illegible]. **LEOPARD PILLOW FABRIC**, Safari Epingle in Chan[illegible]F. Schumacher & Co. (T); 800-332-3384. **SCONCE** by[illegible]Comfort—Circa Lighting (R,T); circalighting.com. **SOLE; HUTCH**—Raymond J. Bouvier (R); 518-399-[illegible]. **BIRDHOUSE CLOCK**—The Birch Store, see above. **W[illegible]COLOR**, by Harold Weston—Atea Ring Gallery; 518-[illegible]8620. *Log cabin bedroom:* **PAISLEY PILLOW FA[illegible]**—Wellburn Paisley—Lee Jofa (T); 800-453-3563. **RE[illegible]LOW FABRIC**, Ocelot #10877—Cowtan & Tout (T); 21[illegible]4488. **BED FRAME**, by Harold Joe Karnes—Torrance[illegible]struction, see above. **BEDSIDE TABLE**—Raymond J. Be[illegible], see above. **SCONCE**—Circa Lighting, see above. **A[illegible]**Harold Weston—Atea Ring Gallery, see above. *Slee[illegible]porch:* **BED**, by Harold Joe Karnes—Torrance Constru[illegible], see above. *Kitchen:* **CABINETS**, by David Rodgers-[illegible]rance Construction, see above. **STOVE**—Jenn-Air (M[illegible]536-6247. **SCONCE**—Visual Comfort, see above. *[illegible]bedroom:* **WALLCOVERING** (C), reclaimed white[illegible]bark installed by Sean and Eban Torrance—Torrance[illegible]struction, see above. **STAR LIGHT FIXTURE**—A Mexico[illegible]585-768-9474. **FLOWER PAINTING**—Atea Ring Galle[illegible] above. *Master bedroom:* **RUG; HEADBOARD**, by Ke[illegible]Interiors; **PINE WALL PANELING; BRANCHES AND[illegible]CONE WINDOW TREATMENT**, by Harold Joe Karnes-[illegible]rance Construction, see above. **BIRD PRINTS**—Sign[illegible]Designs (R); 561-833-6605. **PAINTING**, by Linda Fis[illegible]Atea Ring Gallery, see above. *Master bathroom:*[illegible]**BEADBOARD**—Torrance Construction, see above. S[illegible]**FABRIC**, Chandigarh in Garnet—Brunschwig & Fil[illegible] above. **LANTERN LIGHT FIXTURE**, by Mimi & Brook-[illegible]lection for Savoy House—Kemble Interiors, see a[illegible]**STAR LIGHT FIXTURE**—A Mexico, see above. **OWL F[illegible]ING** by Linda Buerley. **COUNTER, CABINETS**, by Bil[illegible]burn—Torrance Construction, see above. *Snow[illegible]room:* **WALLCOVERING**, Brown kraft paper paint[illegible]Naj Wikoff—Kemble Interiors, see above. **COUNTER**[illegible]**NETS; MIRROR** by Nate Fitzgerald—Torrance Constru[illegible], see above. **SINK FAUCET**—The Home Depot (R); 800-[illegible]3199. *Dining table:* **PLAID BLANKET**—L.L. Bean (R[illegible]800-441-5713. **ART**, by Kimberly Cutter and Naj Wi[illegible]Kemble Interiors, see above. **BIRCH TABLE TOP**, by H[illegible]Joe Karnes—Torrance Construction, see above. **REIN[illegible]AND MOOSE CENTERPIECE**—Adirondack Museum [illegible](R); 518-352-7311. **RED CANDLES**—McDonough's V[illegible]Hardware (R); 518-576-4330. **FLATWARE**—Source P[illegible](R); 888-543-2804. *Outdoor porch:* **RED CUSHIONS**,[illegible]& Brooke Collection for Laneventure; **BLACK AND W[illegible]RUG**—Kemble Interiors, see above.

122 KITCHEN OF THE MONTH

Pages 122 to 125: Interior designer: KEVIN RI[illegible]Timeless Kitchen Design; 610-296-2775; time[illegible]kitchendesign.net. *Builder:* MICON CONSTRUCTION[illegible]344-0293. *Installation:* CURRENT WORKS CONST[illegible]TION; 610-644-9095. **CABINETRY AND BRACKET**, cust[illegible]Timeless Kitchen Design; see above. **CORNER CABIN[illegible]DESK; MUDROOM BUILT-INS; STOOLS; ARMCHAIR**;[illegible]**NET GLASS**—Bryce M. Ritter Furniture (M); 610-[illegible]0460. **REFRIGERATOR HANDLES; IRON KNOBS**—W[illegible]Chapel (M); whitechapel-ltd.com. **CUPBOARD CATCH**[illegible]Horton Brasses (M); horton-brasses.com. **WOOD C[illegible]TERTOP**, custom—Timeless Kitchen Design, see a[illegible]**ISLAND SINK**, Shaw's Original Fireclay sink; FAU[illegible]Perrin & Rowe—Rohl (M); rohlhome.com. **OVEN**—[illegible](M); wolfappliance.com. **REFRIGERATOR; WINE CHIL[illegible]REFRIGERATOR DRAWERS**—Sub-Zero (M); subzero.[illegible]**DISHWASHER**—Miele (M); miele.com. **PENDANT LIG[illegible]**Wilt—LBL Lighting (M); lbllighting.com. **KATANA 8-[illegible]**Set and knife block, **RECTANGULAR END GRAIN CUT[illegible]BOARD; ENAMEL CAST-IRON DUTCH OVEN** in Cabe[illegible]**SPOONS**—Calphalon (M); calphalon.com. **WALL P[illegible]**custom sandstone finish with glazing—Greco De[illegible]610-539-3281. **BRACKET PAINT**, Marigold Yellow; **P[illegible]DETAIL** on refrigerator and Dutch cupboard, Butterm[illegible]Old Fashioned Milk Paint (M); milkpaint.com. ★

CORRECTION

NOVEMBER 2007: In Instant Room, p. 48, the teleph[illegible]number for Schumacher in the first solid fabric was in[illegible]rect. The correct telephone number is 800-523-1200.

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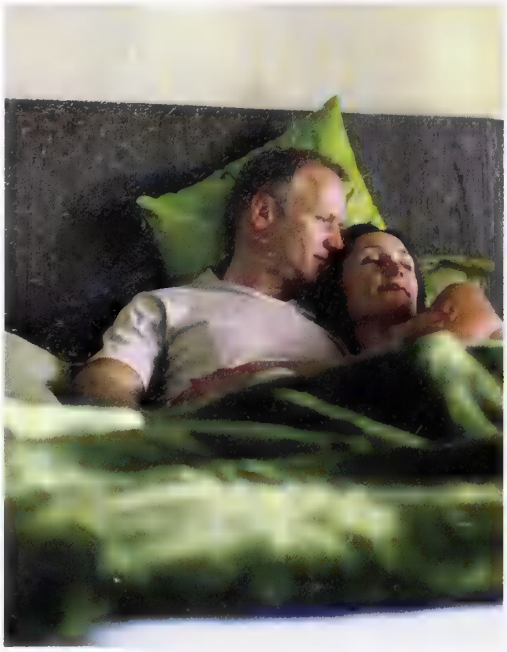
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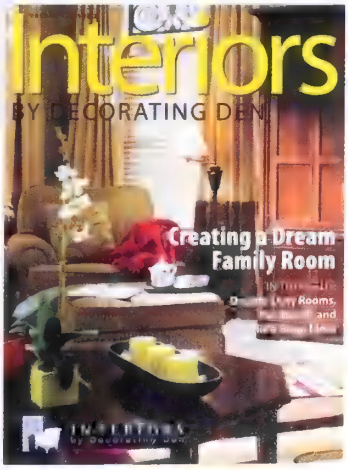


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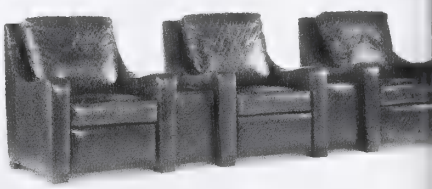
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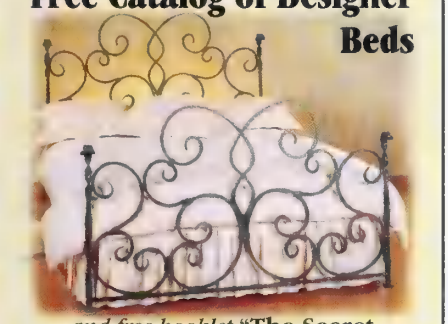
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THE LAST WORDS

How do you get people to *live* in the living room? Twelve experts put the life back in everybody's most underused room

Interviews by SHAX RIEGLER

"Make the room a place for activities. Tony [Baratta] and I just designed a coffee-game table for a client. The top is composed of six game boards: backgammon, Clue, checkers, Parcheesi, Scrabble, and Chinese checkers. The drawers hold the game pieces."

WILLIAM DIAMOND

"Give the living room a special purpose. You could build a wonderful set of bookshelves and keep all your family's books there. That creates a visually appealing space that draws people in. Always build a little extra shelving for growing room."

DENNIS WEDLICK

"Don't forget a plush ottoman for your feet. There's nothing better than sitting back in an old-fashioned wing chair and kicking your feet up on the ottoman with a glass of brandy at your fingertips on the side table. Lighting should be soft and ample, but set a special reading lamp next to your favorite reading chair. A stereo definitely belongs in every living room. And have a cashmere throw on the sofa for when nap time rolls around."

MILLY DE CABROL

"Don't create a lifeless stage set, a museum room. Make it an authentic reflection of your interests, accomplishments, friends, family, hobbies, and quirks. Throw in a little sense of humor and a cocktail—why not put in a great well-stocked bar cart?—and you will have a living room where you won't be able to keep people out."

THOM FILICIA

"Know your comfort zone. If you're not comfortable putting your feet up on $300/yard fabric, don't buy it. Don't overload the room with things that make you nervous or too careful. And as old-fashioned as it sounds, a piano brings people into the room. A lot of my clients have started taking piano lessons with their kids."

TYLER SAMPEL

"Make it comfortable. Put in overstuffed sofas and armchairs with ottomans so you can put your feet up. No one likes to sit on stick chairs, so if that's what you have, no one will go in there. Cozy it up with wall-to-wall carpeting. And wire it for sound and TV. Don't make it so precious or fussy that people are afraid to actually use the room."

MARIO BUATTA

"Pay attention to lighting. Put in extra outlets if you need to, but make sure there's a mix of ceiling lights, table lamps, and floor lamps so that there's enough light by one chair for you to read a book, by another for your husband to read the newspaper, and in another part of the room so the kids can do their homework."

CHRISTOPHER COLEMAN

"When there are young children, the family room is used more often than the living room. So I encourage the adults to use the living room for cocktails, cards, quiet reading, or coffee after dinner. You need the right coffee table—19 inches is a good height. Get a card table with four chairs and you might be surprised by how much use it gets. And always have a comfortable reading chair with a good lamp nearby."

MARIETTE HIMES GOMEZ

"The harsh reality is, if you want the family to use the living room, put a television in it. Luckily, there are beautiful ways to conceal it. Recently, we hung a two-panel Japanese screen over a recessed television. The lightweight panels are easy to open and close, an important factor to keep in mind. In another living room, we mounted the television on an antique artist's easel, which made it an interesting element on its own. In my apartment, I have an all-black television—no chrome—and hang only black and white photographs in the room, so all the elements blend. Never hang a television over a fireplace and leave it exposed. That just creates one black hole over another."

CAREY MALONEY

"'Comfortable chic' doesn't have to be an oxymoron. Use lush fabrics in carefree synthetics to make it child-friendly and pet-proof. Plan a zone to play in, a zone to work in, and a zone to socialize in, and then you'll go in there every day."

ELAINE GRIFFIN

"Take the label off the room and call it something else. If you're planning a renovation, try to create connecting views. Don't leave any room sitting off all by itself. If you can't see it, you won't even remember it's there. And get comfortable furniture: If you don't like to sit on it, then you won't use it."

SARAH SUSANKA

"Upholster deep, comfortable sofas with cozy chenille, armchairs with linen damask. Save the taffetas and embroideries for the curtains and the pillows. Make sure you have tables near every seat to rest a drink or a book. Light the room well. Table lamps and standing lamps with off-white shades will also make the room feel more approachable and user-friendly. If there's space, put a game table in a corner. Luring the family into the room for a Scrabble challenge is a sure way to bring them into the 'forbidden zone.'"

ELLIE CULLMAN

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